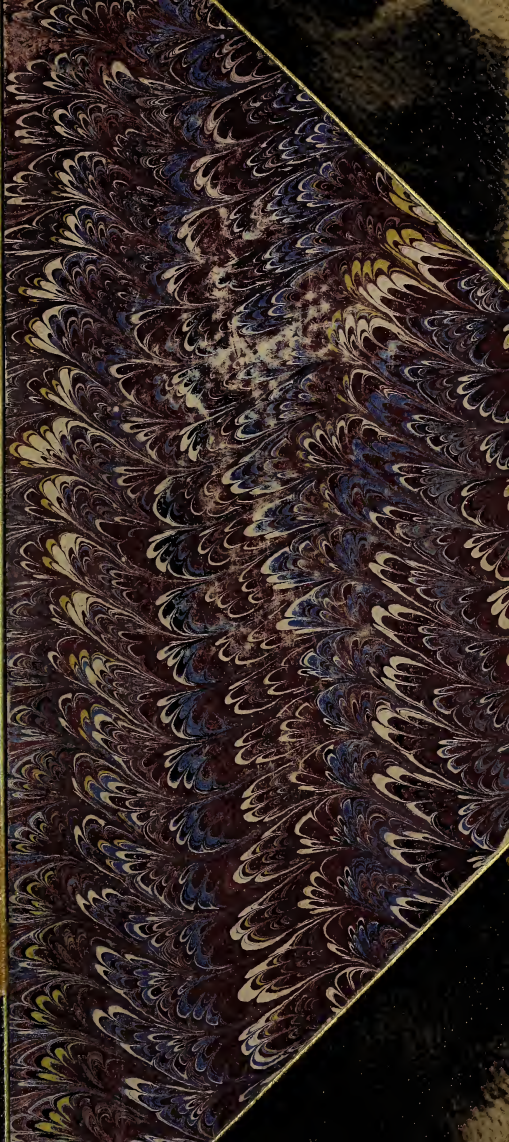


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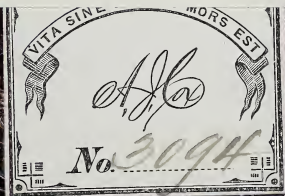
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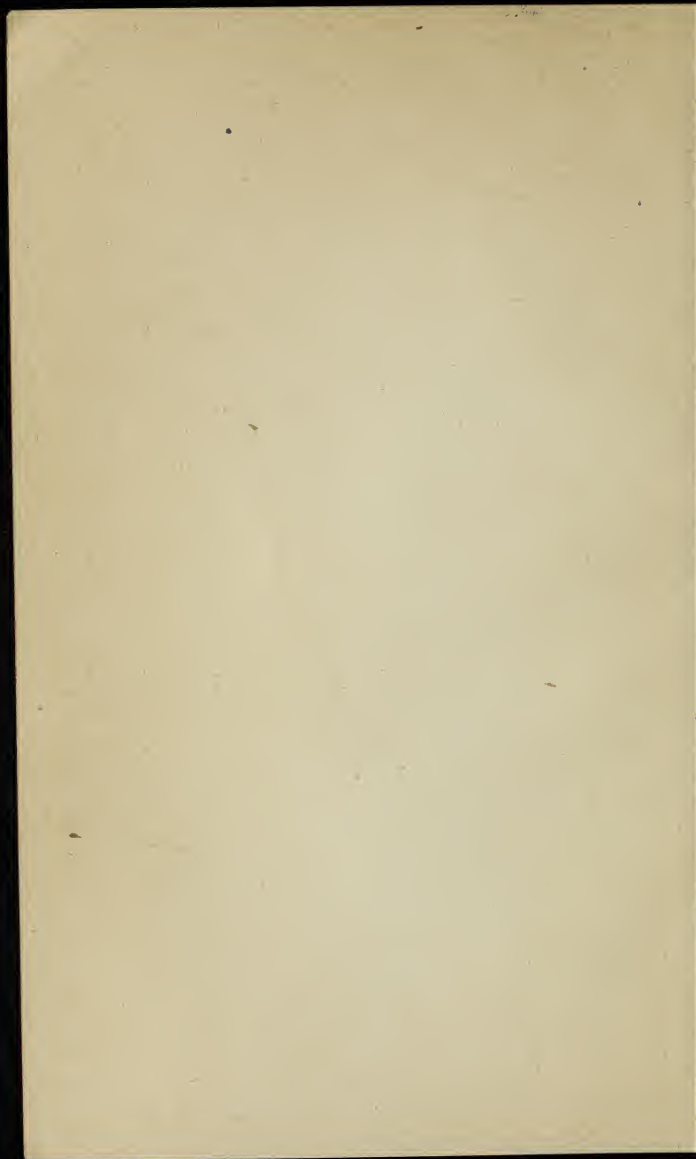
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By PAUL VEDDER.

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MISS MARY ANDERSON.

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THE PLAYGOERS' POCKET-BOOK.

THE
DRAMATIC YEAR,
1887.

*With Descriptions and Illustrations of all the
new Plays of the Year; copies of many
of the Play-Bills, and a Complete
Record of Dramatic Events.*

BY

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DEDICATED

(by special permission)

TO

MRS. JAMES BROWN-POTTER.

PREFACE.

IN preparing the Edition for 1887 of THE PLAYGOER'S POCKET-BOOK, I have endeavoured to supply the want expressed by the *Saturday Review* when it says—"a really complete chronicle of the theatrical year, with bright effective sketches by a capable artist, is what is wanted." With that object in view, I have illustrated the book with the utmost profusion and have secured the very best sketches of a convenient size procurable, so as to render THE PLAYGOERS' POCKET-BOOK a pleasing and pretty as well as interesting and valuable record. Each important play of the year is illustrated by several full-page and smaller sketches of scenes and characters, and the series of highly-finished portraits of popular actresses are, it is hoped, an additional attraction to the book. Copies of many Playbills, so much commended in my first issue, are again given, and a Complete Diary of all the events of the year, together with a full Index will, it is hoped, make the book indispensable for reference by Actors, Authors, Managers, Theatrical Agents, and all interested in the dramatic profession.

This book is dedicated by special permission to Mrs. James Brown Potter, a beautiful and clever lady who has made a very promising first appearance on the stage this year, and who will I am assured, by diligent study and perseverance, ultimately win that foremost position on the English stage to which she aspires.

I take this opportunity of thanking the playgoing public for their kind support, which I trust will be extended in a still greater degree to the present volume.

PAUL VEDDER.

A FEW PRESS OPINIONS:—

The Saturday Review says:—"A really complete chronicle of the theatrical year, with bright effective sketches by a capable artist, is what is wanted. The issue of Playbills in Mr. Vedder's book is a good notion."

The Daily News says:—"A neat little volume. . . . The compiler has done his work judiciously, and provided the play-going public with a readable memento of the best things of the year. The most noteworthy of the illustrations are some excellent portraits produced by the process known as "ink-photo," and resembling in some degree the well-known Bartolozzi stipple."

The Stage says:—"In his own criticisms the compiler is judicious and free from prejudices, and reveals a faculty for neat condensation in dealing with the more intricate plots."

Men and Women says: "The sketches are admirably written, while the illustrations display the care which has been bestowed upon the compilation of the book. It is capital reading, and should find a ready sale among persons interested in the doings of *the* profession."

The Echo says:—"Mr. Paul Vedder presents us with a very concise and useful little record of dramatic affairs during 1886. . . . The coloured illustrations are good, and the little book, which should certainly prove both interesting and useful to playgoers, is well got up."

The People says:—"This well-written compilation gives particulars of all the more important plays placed on the boards last year, together with other information likely to be of interest to patrons of the drama. It is copiously illustrated, and very good are the portraits of leading actresses."

The Queen says:—"This manual is creditable to the painstaking compiler, Mr. Paul Vedder, and it will be useful as a chronicle for future reference."

"A good idea, and worthy of all support."—*Pictorial World*.

CHARLES WARNER'S SEASON.

THE NOBLE VAGABOND.



THE new melodrama by Mr. Henry Arthur Jones, which was produced on December 22nd, 1886, at the Princess's Theatre under the management of Mr. Charles Wyndham, is a strong and stirring play of the *Silver King* type and is indeed written by one of the authors of that best of sensational dramas. The story of the new play is of a kind which renders a short and succinct description very difficult but I give a note of its principal scenes.

A wicked and drunken old miser, Joseph Scorier by name, who has grown rich by the crafty exercise of his powers as steward to a country squire, Sir Godfrey Deveson, whom he has placed in his elder brother's inheritance by cunning misrepresentations and whom he has since ruined, lives in a retired and lonely place alone save for the wife of the defrauded heir, whom he keeps in his cottage secretly. By a clever contrivance of the author's, all the chief characters are brought to this wretched cottage on the very night that the scapegrace son of the old recluse murders his father. It is thus made possible for Maud Deveson to suspect her father of the mysterious crime and for Ralph "Lester," as he is called, who is really the son of the rightful heir, as naturally to suspect Maud whom he sees stealthily passing the cottage window

in the moonlight. No one indeed knows of young Scorier's visit to his father's house. Lester, who is a member of a humble company of strolling players then visiting the village, seeks to aid Maud to conceal what he believes to be her crime, and when the gossiping villagers, rendered anxious by the report of a messenger that old Scorier had suddenly disappeared, resolve to make an expedition to the cottage, he precedes them to the place. Then occurs the most remarkable scene of the play. We see once more the room where the miser was murdered. Maud is seen watching, half-hidden behind a door, and the villagers are knocking and calling loudly outside. No one knows, not even the audience, what is about to happen, until suddenly the rough, snarling voice of the old Scorier is heard and the dead man's ghost, as it seems, if not the dead man himself, is seen entering the room with his accustomed ungainly gait. The illusion is complete; here is the very same Scorier who had gone to his death; and the semblance is not diminished but rather increased when he replies, in his usual harsh and bitter voice and with fierce ejaculations at being disturbed, to the shouts of the enquiring villagers. It will be guessed that this is none other than Ralph Lester, who has put his mimetic art to a novel yet risky use. The rest of the play is occupied with following the fortunes of the hero and heroine and the due conviction of the real murderer in more or less conventional manner, but the play as a whole is powerful and interesting

and, in spite of varied opinions as to its real merits and value, seems to have attained considerable popularity.

Miss Dorothy Dene, a young actress of very charming individuality and great promise, played the part of the heroine with much fervour and



T. H. BEAN AND SUSAN MCCREERY
in "Held by the Enemy." (*see page 10.*)

intelligence. Mr. Warner's chief opportunity was in his clever imitation of Mr. Julian Cross as the drunken miser Joseph Scorer, and here he was seen at his best; the wonderful realism of the reproduction recalling his inimitable acting of Coupeau in "Drink." Mr. George Barrett made

the manager of the strolling company a very amusing personage ; Mr. Charles Cartwright was particularly good as the villian, Ralph Scorier ; Mr. Julian Cross acted with realistic power as the drink-maddened recluse, Joseph Scorier ; Mr. John Beauchamp played well as Sir Godfrey Deveson ; and Miss Annie Hughes came from the Criterion to play the part of Dinah Vimpany. The scenery was very beautiful and the great Fair Scene in the third act was a good example of the effective and realistic management of crowds. The incidental music had been specially composed by Mr. Isidore de Solla.

The play was withdrawn on Saturday, April 2nd, having been performed about ninety times.

HELD BY THE ENEMY.

SUCH a stirring and powerful military melodrama as that brought out at a matinee at the Princess's, on Saturday, April 3rd, and played every evening at that theatre after April 9th, under the above title, has not been seen in London for some years. Mr. William Gillette is an American, his play deals with the American civil war, and it has been played in America with great success.

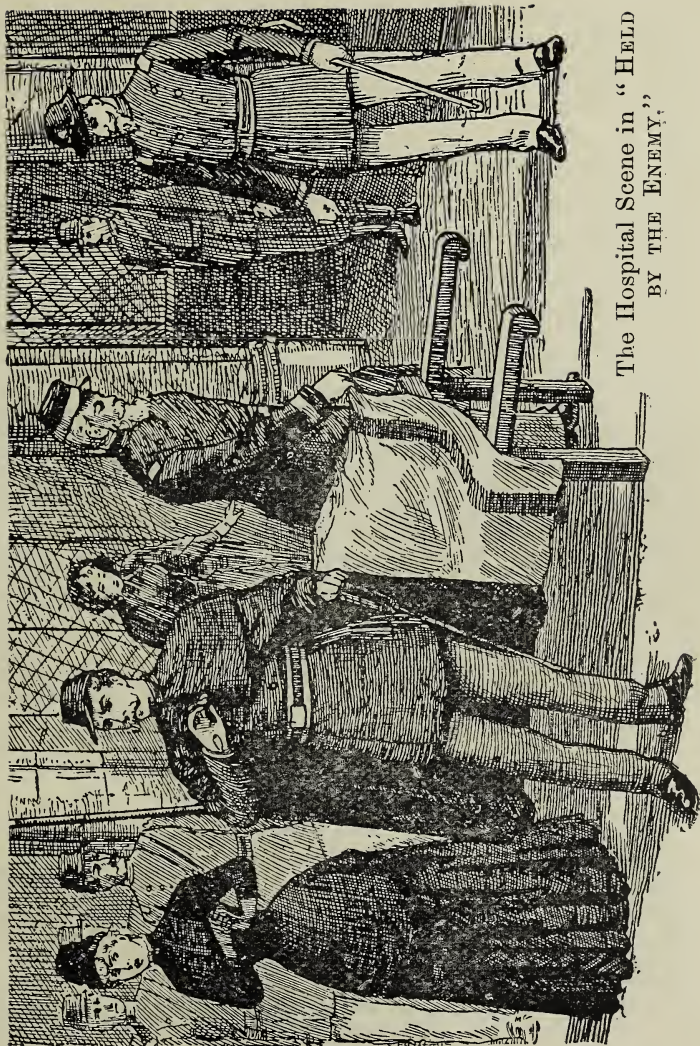
The story is a strong one, and is chiefly concerned with the love of Colonel Prescott, of the Northern or Federal army, for the daughter of a Southern or Confederate gentleman, around whose

house his regiment is encamped. This girl, Rachael McCreery, is betrothed to her cousin, a young Confederate officer, Lieutenant Gordon Hayne, and when Prescott proposes to her she is obliged to reject him. Hayne is caught by Prescott in the enemy's camp with copies of their plans and fortifications and is tried by court-martial. In open court Rachel accuses Prescott of trying to bring about her cousin's death, knowing him to be her betrothed and therefore his rival, but Hayne confesses his guilt and is condemned to death as a spy. This is the second act; in the third, Rachel comes to the divisional head quarters where Hayne is kept a prisoner and pleads with Prescott, who is invalided by a wound in the shoulder, for her cousin's life. Hayne endeavours to escape but is stopped by Prescott and shot down by Brigade-Surgeon Fielding. The fourth act takes place in the nave of a church, now a temporary hospital. The sisters, Rachel and Susan, plot together to get Hayne out of the enemy's camp, and they obtain an order from the General, on the strength of a certificate that he had died. Hayne is, however, still alive, though badly wounded, and he is about to be carried out of the camp when Fielding fancies he detects signs of life in the body and orders the bearers to stop whilst he makes an examination. Rachel raises objections to this, fearing the discovery of her plot, and Fielding orders a soldier to fire upon the body. Prescott arrives in time to prevent this and, not knowing of the conspiracy, permits

Fielding to raise the coverlet. This he does and finds that Hayne is indeed dead, he having succumbed to the agony and excitement of the delay. On this effective situation, represented in our full-page illustration, the curtain falls. The fifth and last act is devoted to brighter incidents, in



T. H. BEAN & UNCLE RUFUS in "Held by the Enemy," which a humorous pair of young lovers—a war-correspondent, Thomas Henry Bean, and Susan McCreery—have a capital love-scene, which ends in their engagement in spite of the objections of Susan's aunt Euphemia, and with Prescott's engagement to Rachel the play concludes.



The Hospital Scene in "HELD
BY THE ENEMY,"

As the Colonel, Mr. Charles Warner played with all his accustomed power and intensity; Miss Alma Murray, as Rachel, was very sympathetic and interesting; Miss Annie Hughes was delightfully piquant and "cheeky" in her scene (sketched on page 7) with Bean, an amusing character excellently played by Mr. Yorke Stephens. Mr. E. W. Gardiner made the most of the part of Hayne and Mr. S. Calhaem as the old negro servant of the McCreery's was perfect. The Brigade-Surgeon of Mr. William Rignold and the other characters were equally well sustained. When the play was transferred, on the expiration of Mr. Warner's lease of the Princess's, to the Vaudeville, on July 2nd, the part of Rachel was taken by Miss Kate Rorke, Mr. Fred Thorne succeeded Mr. Calhaem; and Mr. Overton exchanged the part of Stamburg for that of Fielding, the former being taken by Mr. Edmund Gurney. The play was withdrawn on Sept. 17th.

HARD HIT.



ON January 10th, Sir Charles Young's popular drama, JIM, THE PENMAN, reached its 200th performance and was withdrawn. On the following Monday, January 17th, was produced for the first time a play in four acts by Mr. Henry Arthur Jones, entitled HARD HIT.

It is an interesting play, clever and ingenious, and it had the great benefit of very effective and intelligent acting. The plot hinges on the trials and troubles of two young people who are secretly married to each other and are enduring the pangs of poverty caused by the sporting proclivities of the husband. Two villians, a man and a woman, are on their tracks, both being unaware that their victims are husband and wife. The male schemer endeavours to win the heroine by craft so as to gain a fortune of £18,000 to which she is heiress, for which purpose he seeks to compromise her by decoying her into his bachelor chambers, where she is discovered by her father and her husband and also by some fast young friends of Cudlip's, which adds to her shame. Mrs. Ashbee, the other schemer, allows herself to sink to baseness in order to regain the affections of the hero, a rejected lover of past days. The husband is Geoffrey Calvert; his young wife is still known by her maiden name of Bertha Saxon; and the villains are respectively Stephen Cudlip and Mrs. Ashbee. The fathers of the hero and heroine are still alive in the persons of Tony Saxon, an old country gentleman who has been ruined by gambling on the turf, and Sir Baldwin Calvert, who, ignorant of his son's marriage, does his best to break off what he thinks is only an undesirable intimacy. Cudlip has a tool, one Bratby, a low rascal who afterwards serves his own ends by disclosing his employer's rascality. There are also Joe Jeffcoat, an old servant in the Saxon house-

hold, and his daughter, Cherry, who is also in their service. Miss Marion Terry as the heroine was seen at her best; Mr. Arthur Dacre showed us the nervous impetuosity and irritability of the gambler, Geoffrey Calvert, with considerable art; Mr. H. Beerbohm Tree played the gentlemanly, high-bred villain, Cudlip, with more than his accustomed ability, particularly subtle and truthful being his facial expression and by-play before his final exit. Mr. E. S. Willard exhibited another phase of his versatility in the character of the honest and courteous but impoverished old gentleman, Tony Saxon; and Mr. Frank Archer as the baronet; Mr. Dodsworth as the cad Bratby; Mr. Henry Kemble as the rather improper but genial old scandal-monger, Major Fysh; Miss Lydia Cowell as the humorous maidservant Cherry, and Miss Mary Rorke in the part of the scheming Mrs. Ashbee, were all excellent. *HARD HIT* was played for the 59th and last time on March 22nd.

EDOUIN AT THE ROYALTY.



MR. WILLIE EDOUIN's acting in *TURNED UP* at the Royalty was in the truest vein of farcical humour and achieved for that piece considerable success. It was withdrawn on Saturday, January 15th, and on the following Thursday, the 20th, an adaptation by Ernest

Warren of "Le Bonheur Conjugal" by Albin Valabrage (which lately ran for over 200 nights at the Gymnase Theatre, Paris) was produced.

MODERN WIVES, which is the title of this new farcical comedy, is a bustling, merry little piece. Mr. Warren has done his work admirably, his dialogue is very bright and witty, and the amusing and ingenious situations are very dexterously managed. The first act opens in the cheerful home of a retired hatter, Caleb Chubb, and it soon transpires that his youngest daughter Dorothy is engaged to be married to a rising young doctor. But there is trouble and vexation in store for them. Chubb's eldest daughter Agatha, who is married to a Mr. Honeysett, returns home in tears because her husband is of so jealous a disposition that he objects to her staying out constantly at balls until four in the morning and indulging in various flirtations with the flighty young men she meets, and shortly afterwards Mr. Goldring appears with his wife, Chubb's second daughter, and wishes to return her to her pater-



MR. EDOUIN in "Ivy."

nal home because she persists in regaling him with cold meat, which he dislikes and has also shown herself unsympathetic and unsentimental. Dorothy forthwith, in sisterly sympathy breaks off her engagement, and the perplexed and disappointed father is left with all his daughters returned upon his hands. The next act shows us the bereaved husbands living together in bachelor solitude and singing comic songs in a very dismal key in their endeavour to appear quite comfortable and happy. But their gaiety is forced, for they are heartily miserable and are only too ready to return, as related in a most comical third act, to domestic felicity, when, after Goldring has made a direct appeal to the jealousies of the wives by means of spurious love-letters, all their differences are satisfactorily settled.

The piece received at the hands of Mr. Edouin, Miss Atherton, and the rest of their well-drilled company including Mr. Lytton Sothorn, Miss E. Brunton, Mr. Norton Selten, Miss Olga Brandon, Miss Marie Hudspeth, and Miss Eva Wilson very effective treatment. The sudden deaths of the author of "Modern Wives" and Mr. Lytton Sothorn within a few days of each other, seemed to throw a cloud over the fortunes of the piece, which was shortly withdrawn, after its sixty-fourth performance, on March 23rd.

On Saturday evening, April 16th, Mr. Edouin IVY. produced a new and original comedy drama, entitled IVY, by Mr. Mark Melford, the author of the successful farce, TURNED UP. But

he did not succeed in fitting Mr. Edouin with a character of anything approaching the humour of his part in "Turned Up;" in fact the entire play was not at all satisfactory and obliged the manager to candidly confess that the "comedy-drama having failed, he will produce A TRAGEDY, in three acts."

On Thursday, April 28th, therefore, Mr. Charles

S. Fawcett's new and original farcical

A comedy of that title, was produced
TRAGEDY. with considerable success. The play

deals with the fortunes, or rather misfortunes, of a certain barrister who has written a play which is duly performed with an unfortunate result, for his mother-in-law suspects him of a flirtation with one of the actresses, who has a jealous and stupid husband. Mr. Edouin played to the life with much genuine humour, the intensely comical part of John Philip Macready Burbage, a seedy but showily-dressed actor, elocutionist, and photographer. Mr. Albert Chevalier as a comic detective; Mr. Edward Emery as the barrister; Mr. Eric Lewis as the actress's husband; Mr. Walter Groves as a clerk; and Miss Marie Hudspeth, Miss Olga Brandon, Miss Dulcie Douglas, Miss Emily Downton, and Mr. Edward Thirlby made up the rest of the cast. The play did not receive so much favour as it certainly deserved, and Mr. Edouin brought his season to a conclusion on May 21st. The theatre remained closed for the rest of the year.

RUDDIGORE :

OR, THE WITCH'S CURSE.



WEDNESDAY, January 18th, 1887, was the date of the last performance of *THE MIKADO* at the Savoy, that very popular comic opera having run uninterruptedly since its production on March 14th, 1885. *RUDDIGORE*; or, *THE WITCH'S CURSE*, which is the somewhat "gashly" title of the new Gilbert-Sullivan opera, was produced on Saturday night, January 22nd. The reception of the piece was not quite unanimously favourable, objection being very reasonably made to the finale of the second act, which represented the revived ancestors of the hero as marrying the pretty girls of the chorus. This, however, was very soon remedied and the opera vastly improved by the change.

The first act takes place in the Cornish village of Rederrin, of which a very pretty scene is given, with its winding street and distant view of the harbour. The date of the piece is somewhere about 1810, and the costumes are therefore of that period. The story, which is a travesty of the old style of "blood-and-thunder" melodrama, is soon begun by a song from Mistress Hannah, who tells how Sir Rupert Murgatroyd, of Ruddigore Castle, an inhuman baronet who was given to burning witches, was cursed by one of his victims in the following terrible terms :—



ROBIN OAKAPPLE & ROSE MAYBUD.
(Mr. Grossmith & Miss Braham in "Ruddigore."—Act I.)

THE DRAMATIC YEAR, 1887.

“ Each lord of Ruddigore,
Despite his best endeavour,
Shall do one crime, or more,
Once every day, for ever.”

This horrible legacy has descended in due course to the present representative of the house, who has accordingly fled from his inheritance and now resides in the remote village of Rederrin under the assumed name of Robin Oakapple, having turned farmer, whilst his younger brother enjoys all the honours and privileges of the title. It must be known that in this little hamlet a band of professional bridesmaids are kept ever in readiness, from ten to *four*, to attend any wedding which may take place, having been endowed for that purpose by a benevolent old gentleman. They have been “out of work” for six months and are beginning to fear that they will be disendowed. There lives in the village a certain pretty girl, Rose Maybud, who, though she is much sought after, still remains “fancy free,” and the bridesmaids look to her to give them a job. Robin Oakapple is the most favoured of her suitors but he is unhappily too shy to tell her of his love. At this point, Robin’s foster-brother, Richard Dauntless, a sailor on board the revenue-sloop “Tom-Tit,” arrives, and after singing a rollicking song about British gallantry in sparing a French frigate who “up with her ports, and fires with a thirty-two!”

“It come uncommon near,
But we answered with a cheer,
Which paralysed the Parly-voo,
D’ye see?
Which paralysed the Parly-voo!”

favours with a horn-pipe. When Robin and his foster-brother are left alone, they arrange that, as Robin, though he has a very good opinion of himself, is desperately shy and Dick is not at all afflicted that way, his brother shall plead Robin’s cause with “sweet Rose.” Dick always consults his heart and follows its dictates in all his actions, but unfortunately for Robin, when Dick sees the lady to whom he is to plead, his heart places him at once in an awkward position. He is thus forced to court Rose on his own account, for, as he tells her—“I’d no thought of sayin’ this here to you on my own account, for, truth to tell, I was chartered by another; but when I see you, why my heart it up and it says, says it, ‘This is the very lass for *you*, Dick (it calls me Dick acos we was at school together), tell her all, Dick, it says, NEVER SAIL UNDER FALSE COLOURS.’” Rose at once accepts him and when Robin returns, with the bridesmaids in attendance, to hear the result of the interview, and is told that Dick’s pleading has been successful, he does not wait for further explanations but at once clasps Rose in his arms, whilst the bridesmaids burst forth readily:—

Hail the Bridegroom! hail he Bride!
Let the nuptial knot be tied.

Rose, who, by the by, is a foundling, having been tied to the knocker of the work-house when a



MISS JESSIE BOND AS MAD MARGARET.—Act I.

child with only a change of baby-linen and a book of etiquette, consults this book, which has been her guide through life, as to what a girl ought to

do "when she is embraced by the wrong gentleman." Richard explains and embraces Rose himself, when the bridesmaids repeat their monotonous chorus of "Hail the Bridegroom! Hail the Bride!" till they are silenced by the unhappy Robin, who complains bitterly of his lot. When Rose, worldly girl that she is, has thought over the advantages of each offer, she decides in favour of Robin, for Dick is "but a lowly mariner and very poor withal," whilst Robin is a wealthy farmer. Robin



A. J. Wall

MAD MARGARET.—Act II.

thus duly betrothed to Rose they all depart, and mad Margaret rushes in, in a frenzy of madness, singing and babbling, in the most approved theatrical manner, of the wrongs done her by the wicked Sir Despard Murgatroyd. Her song, "To a garden full of posies," is very pretty both in words and music. As she leaves, the bridesmaids return with numerous bucks and blades dressed in the various military uniforms of the period, and presently Sir Despard himself arrives,

bitterly bewailing his lot. "But what," he asks, "is a poor baronet to do when a whole picture gallery of ancestors step down from their frames and threaten him with an excruciating death, if he hesitates to commit his daily crime? But ha! ha! I am even with them! (*Mysteriously*). I get my crime over the first thing in the morning and then, ha! ha! for the rest of the day I do good—I do good—I do good!" Then Richard, to whom his heart has been again dictating, decides to tell Sir Despard that the real heir to the title (and its attendant curse) is hiding in the village under the name of Robin Oakapple. Sir Despard is delighted at the prospect of living a blameless life, and the two indulge in a very exhilarating dance to music written in the composer's best manner. All the characters afterwards assemble, a gavotte is danced, Robin is duly recognised, and the title transferred to him, and the curtain falls on the first act.

We are next shown a splendid set-scene, representing the picture-gallery at Ruddigore Castle, around which the life-size portraits of the Murgatroyd ancestry are ranged. Robin enters—now Robin no longer but Sir Ruthven Murgatroyd, for he has been a bad baronet for a week, and his old servant Robin Goodfellow is also seen, transformed into a typical melodramatic steward and renamed Gideon Crawle. Presently the gallery is darkened, the ancestors descend from their frames and range themselves on each side of the stage. Then a wierd and ghostly apparition approaches

from the frame at the end of the gallery where hung the portrait ("in a bad light") of Sir Roderic Murgatroyd, Sir Ruthven's immediate predecessor. He sings an awe-inspiring dirge, which his black and bat-like appearance aids in effect, to music of sepulchral tones well suited to the lines. Sir Ruthven is then catechised as to his crimes and they are unanimously voted "mere subterfuges" by the ancestors, who thereupon command him at once to abduct a lady, which he assents to do rather than suffer the agonies of which they give him a taste. Two demure figures, dressed in black, enter and go through a most irreproachable and solemn dance. These are the Ex-Baronet, Sir Despard, and Mad Margaret, now married and respectable. Margaret still has her wild and incoherent moments but she is speedily checked by her husband's repeating the magic words—"Basingstoke, my dear; Basingstoke." A most amusing patter-trio, with the refrain—"It really doesn't matter," is sung by these grave Sunday-school teachers and Sir Ruthven. Sir Despard and Margaret then leave. Dame Hannah is carried off by the trusty steward but when she is brought into Sir Ruthven's presence she proves herself a very tigress and calls on her abductor to fight with daggers and see who is the better man. This disturbance brings back Sir Roderic, who at once recognizes Hannah as his old sweetheart and is recognised by her. She makes kind enquiries after his health and personal comforts and receives reassuring replies. Sir Ruthven, who has disappeared on the re-appearance

of his dead uncle's ghost, returns with the wonderful discovery (a grave and reckless mistake of Mr.



MR. G. GROSSMITH as SIR RUTHVEN.

Gilbert's) that for some reason or other Sir Roderic ought not to have died and is therefore alive, and is at liberty to marry Mistress Hannah and make

it possible for Sir Ruthven to return to his farm and marry Rose, Dick comforting himself with the first bridesmaid, Zorah, whilst a number of soldiers dressed with historical accuracy in every possible kind of uniform, pair off, with quite refreshing readiness, with the remaining bridesmaids. It will be seen that a finale is arrived at which is really no proper ending and leaves an intelligent spectator in a mystified condition as to the probability or reason for such a *denouement*.

The company engaged are much the same as have taken part in others of the Savoy operas. Mr. Durward Lely showed a quite unexpected vigour and brightness in the part of Dick Dauntless, his hornpipe being a most excellent performance; Mr. Grossmith did his best with the part of Robin, and Miss Geraldine Ulmar (*vice* Miss Leonora Braham) did justice to that of Rose Maybud; particularly good being Mr. Rutland Barrington as Sir Despard and Miss Jessie Bond as Mad Margaret. Beside the songs quoted above I must not forget to mention Dick's pretty duet with Rose, "The Battle's Roar is Over," Rose's quaint and charming song which she sings to Hannah in the first act, so delightfully sung by Miss Ulmar; Sir Despard and Margaret's demure verses beginning, "I once was a very abandoned person;" the beautiful madrigal, "Where the buds are blossoming;" and the last song in the score, that for Sir Roderic and Hannah—"The pretty little flower and the great oak tree."

SAVOY THEATRE.

Proprietor and Manager • R. D'OYLY CARTE.

An Entirely Original Supernatural Opera, in Two Acts,
entitled

R U D D I G O R E;

or, THE WITCH'S CURSE.

Written by

W. S. GILBERT.

Composed by

ARTHUR SULLIVAN.

MORTALS.

Robin Oakapple (A Young Farmer) MR. GEO. GROSSMITH.

Richard Dauntless ... MR. DURWARD LELY.

(His Foster-Brother—A Man-o'-war's-man.)

Sir Despard Murgatroyd MR. RUTLAND BARRINGTON.

(Of Ruddigore—A Wicked Baronet).

Old Adam Goodheart MR. RUDOLPH LEWIS.

(Robin's Faithful Servant).

Rose Maybud { MISS LEONORA BRAHAM, *later*
MISS GERALDINE ULMAR.

(A Village Maiden).

Mad Margaret ... MISS JESSIE BOND.

Dame Hannah (Rose's Aunt) Miss ROSINA BRANDRAM.

Zorah } Professional { MISS JENOURE.

Ruth } Bridesmaid's { MISS LINDSAY.

GHOSTS.

Sir Rupert Murgatroyd, Mr. PRICE; Sir Jasper, Mr.

CHARLES; Sir Lionel, MR. TREVOR; Sir Conrad, MR.

BURBANK; Sir Desmond, MR. TUER; Sir Gilbert, MR.

WILBRAHAM; Sir Mervyn, MR. COX, and Sir Roderic Mur-

gatroyd, MR. RICHARD TEMPLE.

Chorus of Officers, Ancestors, and Professional Brides-
maids.

Act I.—The Fishing Village of Rederrin, in Cornwall—

Act II.—Picture Gallery in Ruddigore Castle.

DANDY DICK.



It is a matter of great satisfaction that Mr. Pinero, the most versatile and clever of our contemporary playwrights, is still a comparatively young man. He has written a vast number of very good plays, a small number of indifferent ones, and an already long list of very successful pieces which have deserved their success, and we are happy in being able to look forward to a goodly supply yet of the same excellent articles from the same source. *THE MAGISTRATE* and *THE SCHOOLMISTRESS*, the two farcical comedies which have just run their respective courses at the Court, were concerned with the adventures of two highly respectable professional people who had fallen away from the paths of respectability, and we are now, in Mr. Pinero's new piece, shown what humorous troubles and difficulties the temporary back-sliding of a Dean may be expected to bring him to, with the maximum amount of fun to the minimum amount of probability.

In *DANDY DICK*, produced on January 27th, the story begins with the arrival at St. Marvell's of the Dean's widowed sister, Georgiana Tidman, who is passionately fond of the turf and vows that she can never see too much of horse-flesh, "even if it is cat's meat on a skewer." Shortly after her arrival, the Dean's household becomes woefully demoralised. The Dean's daughters

have got into debt and also sneak off secretly to a fancy-ball in company with two dashing cavalry officers; the butler has invested his own earnings and those of his fellow-servants in a bet on the local handicap; and the Dean himself is in even a worse plight. He has got into debt, he has promised a subscription towards a new spire which he is unable to pay, and, excited by memories of sporting proclivities during his Oxford days, he administers a soothing bolus, which the cunning butler has secretly poisoned with strychnine, to the racer, Dandy Dick, who had caught a chill and is housed for a time in his own stables. The Dean is accordingly incarcerated in the village lock-up, where he is tended by his ex-cook, who has married the jailer, and secretly regaled with hot roast mutton, and ultimately rescued by his horsey sister and a party of touts and welshers. The butler then falls at his master's feet in penitence and confesses his guilt, and Mrs. Tidman is married to a sporting baronet of her acquaintance.

Mr. John Clayton as the Dean presents an excellent "make-up" and assumes the pompous and sermonising manner with wonderful truth to nature; Mr. Arthur Cecil contents himself with the part of the smooth-spoken but crafty old butler, which he plays to perfection; but the life and soul of the piece is Mrs. John Wood, who is simply inimitable as the merry and impulsive "George Tid," and she is ably seconded by the rest of the clever company.

The last performance in the Old Court Theatre,

prior to its demolition took place on July 22nd, when the first acts of Mr. Pinero's three successful farces—THE MAGISTRATE, THE SCHOOLMIS-



The Dean and the Butler in "DANDY DICK."

TRESS, and DANDY DICK—were played; the evening concluded with a speech by Mr. Clayton. DANDY DICK was revived at Toole's Theatre on Sept 12th.

ROYAL COURT THEATRE.

Sole Lessees and Managers } MR. JOHN CLAYTON.
MR. ARTHUR CECIL.

DANDY DICK,

An Original Farce, in Three Acts, by A. W. PINERO.

The Very Rev. Augustin Jedd, D.D. MR. JOHN CLAYTON.
(Dean of St. Marvell's).

Sir Tristram Mardon, Bart MR. EDMUND MAURICE.

Major Tarver ... MR. F. KERR.

Mr. Darbey ... MR. H. EVERSFIELD.

Blore (Butler at the Deanery) MR. ARTHUR CECIL.

Noah Topping ... MR. W. H. DENNY.

(Constable at St. Marvell's).

Hatcham (Sir Tristram's Groom). MR. W. LUGG.

Georgiana Tidman ... MRS. JOHN WOOD.

(A Widow, the Dean's Sister).

Salome } The Dean's { MISS MARIE LEWES.

Sheba } Daughters { MISS NORREYS.

Hannah Topping ... MISS LAURA LINDEN.

Act I.—At the Deanery, St. Marvell's; Act II.—The Same Place; Act III.—Scene 1.—"The Stong Box," St. Marvell's; Scene 2. The Deanery again.

New Scenery by MR. T. W. HALL.

Preceded by

THE NETTLE;

An Original Comedietta by ERNEST WARREN.

Dulcie Meredith, ... MISS CUDMORE

Guy Charlton, ... MR. F. KERR



MISS KATE VAUGHAN.

(Engraved by MEISENBACH from a Photo by W. & D. DOWNEY.)

MISS KATE VAUGHAN'S SEASON.



FROM the short-skirted dancing-girls of gaiety burlesque to the high-bred and graceful heroines of old English comedy is a far hail, but in making it Miss Kate Vaughan has the sympathy and encouragement of all true lovers of the drama. When that charming and intelligent lady began her season of old comedies at the Opera Comique on Saturday, February 5th, she was well advised in starting with Sheridan's ever-green comedy of *THE RIVALS*, or, *A Trip to Bath*. It must however be confessed that, praiseworthy and interesting as the revival proved to be, the cast of characters left much to be desired. Mr. Lionel Brough repeated his former success as Bob Acres, his performance of that part being now familiar; Miss Vaughan of course, looked very charming and showed the dainty grace and pretty wilfulness of Lydia Languish in very pleasing fashion; Mr. James Fernandez always plays well and, as Sir Anthony Absolute, did not decrease his reputation; but I have seen better and more dashing Captain Absolutes than Mr. Forbes Robertson and better Mrs. Malaprops than Mrs. John Billington. Miss Florence Cowell as Julia; Mr. Forbes Dawson as Sir Lucius O'Trigger; and Mr. Charles Fawcett and Mr. Sidney Brough as Fag and Old David were good in their respective parts. At the end of the second act a gavotte was danced, in a scene

representing the Bath Assembly Rooms. The first performance was witnessed by the Prince and Princess of Wales and Prince Albert Victor.



SIR ANTHONY AND CAPTAIN ABSOLUTE.

(Messrs. Fernandez and Robertson in "The Rivals.")

THE RIVALS was preceded by a new and original comedietta by Mr. T. G. Warren, entitled NED KNOWLES, which was an interesting little piece.

SHE STOOPS TO CONQUER, Goldsmith's immortal comedy was put in the bills on Saturday, February 26th, and was played by the members of Miss

SHE STOOPS TO CONQUER. Vaughan's company. Mr. Lionel Brough invested the part of Tony Lumpkin with his accustomed high spirits, making the character a rather exaggerated likeness of a young country squire; Mr. James Fernandez as Mr. Hardcastle, though not quite so good as usual, succeeded



MR. FERNANDEZ AND MISS VAUGHAN in "The School for Scandal."

in giving a pleasant performance; Mrs. John Billington was a genial Mrs. Hardcastle, and Miss Julia Gwynne was very delightful in the part of Miss Neville. Miss Kate Vaughan was a most graceful and sympathetic Miss Hardcastle, full of archness and coquetry. The rest of the cast were played by Mr. Forbes Robertson, a refined and elegant Young Marlow; Mr. Forbes Dawson as Hastings; Mr. A. B. Tapping as Sir Charles Marlow; Mr. Sydney Brough as Diggory; and Messrs. D. Curtis, J. W. Lawrence, G. V. Boyle, and Miss Terese Mayer in subordinate parts. On the same evening a new farce in one act by Mr. W. Lestocq, entitled *A MERRY MEETING*, was played by Miss Susie Vaughan, Mr. Forbes Dawson, Mr. Sydney Brough, Miss Mayer, and Miss Cranbrook. The next revival was

THE SCHOOL Sheridan's evergreen comedy, THE
FOR SCANDAL SCHOOL FOR SCANDAL, which was
played on March 12th. Miss

Kate Vaughan was seen at her best as Lady Téazle, looking lovely in her old embroidered brocade and dancing the minuet with unrivalled grace and distinction. Her bantering of old Sir Peter and her scene in Joseph Surface's room were alike excellent and she was well supported by Mr. James Fernandez as Sir Peter and Mr. Forbes Robertson as Charles Surface. Mr. Forbes Dawson seemed to wholly mis-read the part of the hypocrite Joseph, but Mr. Lionel Brough as Moses, and Mr. Sydney Brough as Trip played their parts in a most satisfactory manner; whilst Miss

Julia Gwynne as Lady Sneerwell, Mrs. Billington as Mrs. Candour, Miss Lilian Gilmore as Maria, and Mr. F. M. Paget as Careless were alike successful in their parts.

On Saturday, March 26th, MASKS AND FACES was played in the place of THE SCHOOL FOR SCANDAL. Miss Kate Vaughan gave a very sweet and interesting reading of the part of Peg Woffington, without emphasising the less tender characteristics of the real Peg ; Mr. Fernandez played the part of Triplet with old-fashioned force and freedom, being particularly good in Triplet's exit in the first act and the well-known garret scene ; Mr. Forbes Robertson gave a satirical air to his reading of Sir Charles Pomander ; Mr. Lionel Brough was not too much in evidence but quietly forcible as old Colley Cibber ; Mr. Lewis Waller looked very handsome and gave an intelligent rendering of the part of Ernest Vane ; and the Mrs. Vane of Miss Julia Gwynne, and the Kitty Clive of Miss Susie Vaughan were both excellent. The costumes and scenery were very smart and pretty, and a very efficient orchestra played the gavotte and jig, which Miss Vaughan danced to perfection, in an excellent manner. Miss Vaughan's season concluded on April 29th. The theatre remained closed until May 16th, when Mrs. Bernard Beere commenced her successful season with AS IN A LOOKING-GLASS, a new play adapted from the novel of that name by F. C. Phillips, which terminated on August 6th. (see page 65).

MYNHEER JAN.

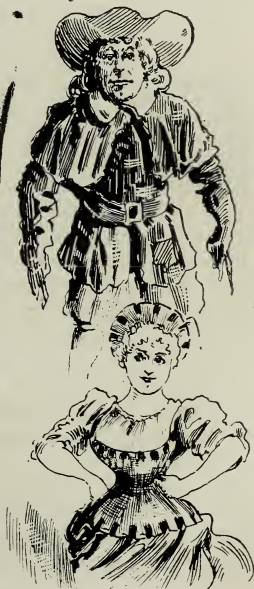
AFTER a week's trial at Birmingham, Messrs. Harry Paulton and Mostyn Tedde's new comic opera, was brought to London and produced at the Comedy Theatre, under the management of Miss Violet Melnotte (Mrs. Frank Wyatt), on Monday, February 14th. Mr.



Harry Paulton as Hans, a Dutch butcher; Miss Camille D'Arville, as Katrine; Miss Kate Munroe

as Gretchen ; Madame Amadi, as Donna Tralara ; M. Marius as General Bombalo ; Mr. Joseph Tapley as Francis ; Miss Amy F. Martin as Conrad ; Mr. Frank Wyatt as Karl, the hero ; Mr. Herman De Lange and Miss Violet Melnotte as Sergeant Grenados and Camilla, and Miss Alice Lethbridge in a delightful dance in the second act, made up the cast. The piece was very lavishly mounted, the music being composed by Mr. Edward Jakobowski.

In consequence of an unfortunate disagreement between the authors and the management, MYNHEER JAN was removed in the height of its popularity on Saturday, March 26th, and on the following Monday, Mr. W. D. Calthorpe began a short season with his new three-act farcical comedy, *THE MORMON*, with Messrs. Harry Paulton, E. M. Robson, J. C. Buckstone, E. Giradot, and Charles Glenney (by kind permission of Henry Irving, Esq.) ; Misses Lavis, Lilian Gillmore, Marion Douglas, and Emily Beauchamp in the cast. *THE MORMON* was preceded by a new one-



act domestic play, entitled *THE OPEN GATE*, by C. Haddon Chambers. Messrs. E. Giradot and J. C. Buckstone; Misses Grace Armytage and Elsie Irving.

MR. HENRY IRVING'S RECITAL OF "HAMLET."



ONE of the most interesting dramatic events of 1887 was the recital (modestly styled a "reading") of *HAMLET* by Mr. Henry Irving, in aid of the building fund of the Birkbeck Institution, in the new theatre of the institution at Bream's Buildings, Chancery Lane. The Lyceum Theatre was closed on that occasion, Ash Wednesday, February 23rd. From *The Era*, I have gleaned the following account of the recital—"The excellent acoustic properties and convenient size of the building were admirably adapted for a public reading. The stage was tastefully and modestly decorated with shrubs, morone-coloured screens, and, if we mistake not, some sumptuous curtains from the Lyceum. In the centre, a pedestal, supporting a large gilt-bound volume, formed a simple and effective reading desk; and the Lyceum Theatre band, under the direction of Mr. Meredith Ball, occupied

the orchestra, and performed during the evening Mr. Hamilton Clarke's overture and incidental music, composed for the reproduction of *Hamlet* in 1878. At eight o'clock punctually Mr Irving made his appearance, carrying a small, red-bound volume of the play. We may mention, though the entertainment was styled a "reading" Mr. Irving had seldom occasion to refer to the book. . . . Of his rendering of the play, we can only say that it was marked by a decided increase of beauty and finish since we last heard Mr. Irving play Hamlet. The voice had ripened, and become more flexible, and several peculiarities of diction which had previously given the critical occasion to blaspheme had been corrected or abandoned. At times, particularly when reading the part in which he has achieved such world-wide fame, Mr. Irving was so carried away by the spirit of the situation that he threw intensely dramatic expression, both of feature and gesture, into his work. The book in his hand was laid down as useless, and Mr. Irving, suiting the word to the action, appeared to be carried away in imagination to the stage of the Lyceum . . . He had originally intended to confine his reading within the limit of two hours, but found it impossible even to get through the scenes which he had selected until eleven. Even then it was necessary to omit much. Many of the finest passages in the tragedy were, however, able to be given, including the last scene of all, which was listened to with bated breath until the final word

had fallen from Mr. Irving's lips. Then burst forth a frantic chorus of applause. Ladies waved their handkerchiefs, gentlemen shouted, and the whole audience gave way to their impulse of admiring enthusiasm in a most demonstrative manner, Mr. Irving being recalled three times to the stage. Mr. Irving has removed £300 from their indebtedness, and added one more to the long list of his judicious generosity."



Henry Irving



“Scum” Goodman in the Earl of Portland’s Cabinet.

LADY CLANCARTY.



THE HOBBY-HORSE having reached its one-hundred and ninth night on Saturday, February 26th, was withdrawn to make way for a revival of the late Tom Taylor’s play of **LADY CLANCARTY**, the acting rights in England of which had been acquired by the managers of the St. James’s Theatre.

On Thursday, March 3rd, **LADY CLANCARTY** was revived for the first time at the St. James’s Theatre, with an effective and accurate sumptuousness of mounting for which the management are to be commended. But the success of such a play as this does not depend on the beauty of its scenery and dresses, for it is stirring and vigorous enough in itself to claim attention. Mr. Marcus Stone, R.A., must, however, be complimented on

the completeness and accuracy which he has secured for the smallest details of the *mis-en-scene*, and Mr. John Hare has greatly increased his reputation by his admirable stage-management of the play.

This clever historical drama was first produced at the Olympic Theatre, on March 9th, 1874, when Mr. Henry Neville and Miss Ada Cavendish played with much effect as Lord and Lady Clancarty, Mr. Anson appearing as "Scum" Goodman, Miss Emily Fowler as Lady Betty, and Mr. Charles Sugden making a decided hit in the part of the King. The part of Lord Clancarty was played at the St. James's by Mr. Kendal, with much intelligence and humour; Mrs. Beerbohm Tree was sprightly and skittish in the part of the Lady Betty Noel, and Mrs. Kendal made the most of the very sympathetic part of Lady Clancarty, adding one more item, and a notable one, to her already long list of successes. But it will not be denied, I think, that the finest personation in the revival was that of Mr. Mackintosh as King William III., whose appearance and demeanour were strikingly realistic, and who impersonated the wise, tender, and dignified monarch with much truth and impressiveness, ably supporting Mrs. Kendal in the passionate scene when Lady Clancarty pleads to the King for her husband's life. Mr. H. Bedford, who has hitherto played at the Standard and other minor theatres, made a good impression in the character of the rascally traitor, "Scum" Goodman, looking the part and acting

it with rugged force. Mr. Benjamin Webster, who has youth, good looks, and a pleasant voice, made a first appearance, and a good one, as Lord Woodstock, the lover of Lady Betty Noel. The Lord Charles Spencer of Mr. Waring; the Earl of Portland (though scarcely true to history) of Mr. Bauer; and the Mother Hunt of Mrs. Gaston Murray were alike meritorious.

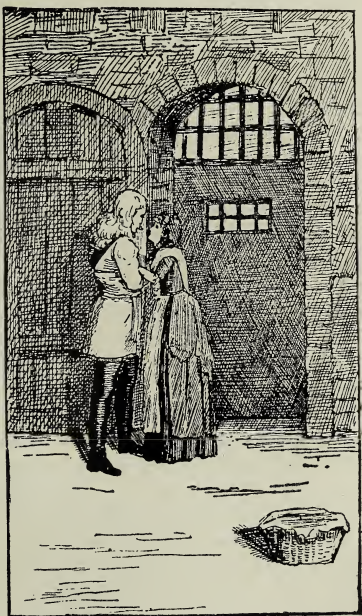
The story of the play is based on the description of the episode by Lord Macaulay in the last volume of his History. The play opens in the interior of a lonely and obscure tavern in the Romney Marshes, where smugglers hide their goods and exiled Jacobite conspirators congregate. One of these latter is Lord Clancarty, known as "Captain Heseltine," who is however so disgusted with the barbarous plans laid for the assassination of King William that he decides to frustrate the murderous intent of his companions. It happens that a young lady and her brother, Lord Charles Spencer, seek shelter at this tavern, their carriage having broken down on the road, and the lady, who is in reality no other than the young wife to whom he was married in infancy, is rescued by Lord Clancarty from the insulting attentions of the conspirators. In the fight, Clancarty wounds one of them, "Scum" Goodman by name, who vows to be revenged on the young nobleman. Lord Spencer invites Clancarty, whom neither he nor his sister recognises, to visit him in town. The act concludes with a parting toast drunk by the Jacobites to the "Squeezing of the Rotten Orange."



LORD CLANCARTY AND "SCUM" GOODMAN in the
Prison-Yard.— Act IV. - Scene I.

We are then shown the Earl of Portland busy with his papers and despatches in his cabinet at Kensington Palace, and Clancarty, entering, warns the Earl that the guards have been bribed and that the King is to be murdered that night, but at the same time frankly confesses himself a Jacobite and refuses to disclose the names of the conspirators.

Lord Portland is unable to decide what to do, when the King himself quietly enters the room and hearing of "Heseltine's" mission desires to converse alone with him, declaring in reply to the Earl's fears for his safety in such company, that at the worst it would only be man to man. "Scum" Goodman next gains an interview with the Earl of Portland



LORD AND LADY CLANCARTY in the Prison-Yard.—Act IV.—Scene I.,

in the adjoining room and the King and "Heseltine" overhear the conversation. Goodman treacherously places in Lord Portland's hands a list of the conspirators' names, including that of Lord Clancarty. When he has retired, the King generously conducts Clancarty through the gardens to the outer gate that he may escape observation.

In the third act, we see Lady Clancarty sitting by the winter-fire, singing a pretty little song to her guitar. Her brother, Lord Spencer, endeavours to persuade her to obtain a divorce from her outlawed husband and contract a second marriage, which she indignantly declines to do; whereupon he tells her that she will soon be divorced by the headsman's axe, for her husband is the ringleader in a plot against the king, and that he is now in custody. He leaves her in a rage and locks the door upon her, carrying away the key. Distant shots are then heard, and Lord Clancarty is seen climbing a tree outside the window; he enters the room and, in answer to a reproof from the lady for his intrusion, informs her that he is her husband. Her brother, who has stealthily returned, sees them embrace, and challenges Clancarty to fight. Clancarty declines, and is led out by the soldiers, a prisoner.

In the prison scene which follows, Clancarty rescues Goodman from the other conspirators, who threaten to lynch the traitor, and is subsequently visited by his wife disguised as a laundress. The last scene of the play is devoted to the pathetic interview in the Royal closet at White-

ST. JAMES'S THEATRE.

Lessees & Managers

MESSRS. HARE & KENDAL.

LADY CLANCARTY:

An Original Drama in Four Acts, by the late TOM TAYLOR.

King William III.	...	MR. MACKINTOSH.
The Earl of Portland	...	Mr. BAUER.
Lord Woodstock	...	MR. WEBSTER.
Lord Charles Spencer	...	MR. H. WARING.
Lord Clancarty	...	MR. KENDAL.
Sir George Barclay	} Jacobite Conspirators.	MR. B. GOULD.
Sir John Friend		MR. R. CATHCART.
Robert Charnock		MR. BRANSCOMBE.
"Scum" Goodman		MR. H. BEDFORD.
Knightly		MR. WARDE.
Rokewood	}	MR. PENFOLD.
Vaughan		MR. VIVIAN.
James Hunt		MR. POWELL.
Captain Gille		MR. de VERNEY.
Tremlet		MR. A. SIMS.
Clink	...	MR. HENDRIE.
Officer of the Guard	...	MR. MYERS.
1st Smuggler	...	MR. GODDARD.
2nd Smuggler	...	MR. BATSON.
<hr/>		
Lady Clancarty	...	MRS. KENDAL.
Lady Betty Noel	...	MRS. B. TREE.
Susannah	...	MISS B. HUNTLEY.
Mother Hunt	...	MRS. GASTON MURRAY.
Princess Anne	...	MISS STANTON.

Act I.—"The Hurst." (House-of-Call for Smugglers and Jacobites in Romney Marsh); Act II.—The Earl of Portland's Cabinet in Kensington Palace; Act III.—Lady Clancarty's Bed-chamber; Act IV.—Day-Yard in the Gate-House Prison; and Royal Closet in Whitehall.

The Designs and Sketches for the Costumes have been furnished by MR. MARCUS STONE, R.A., to whom the Management are deeply indebted for the services he has so freely and generously rendered them. The New Scenery Painted by the Artist to the Theatre, MR. HARFORD.

The Play produced under the Direction of MR. HARE.

hall, when Lady Clancarty pleads with the King for her husband's release, revealing the fact, which Lord Spencer had craftily concealed, that Lord Clancarty is no other than the "Captain Heseltine" who had saved the King's life by his timely



LADY CLANCARTY AND KING WILLIAM.—Act IV., Scene II.

warning. Her pleading is successful and the husband and wife are restored to each other as the curtain falls. LADY CLANCARTY was withdrawn on July 22nd, after its 125th performance, the company having arranged their provincial tour.

AT THE GLOBE THEATRE.

THE ON the conclusion of the run of
LODGERS. THE PICKPOCKET at the Globe Theatre, which reached its 239th performance, on January 14th, a new farcical comedy by Mr. Brandon Thomas and M. Maurice De Verney, was produced.

THE LODGERS, which first saw the light on January 18th, deals with the elopement of a young lady, who having consented to be placed for that purpose by her lover in a packing-case, secretly escapes from it to join a more favoured lover who places in the box in her stead a stuffed

bear belonging to the lady's uncle, a boarding-house keeper. The first lover, a dapper little hairdresser named Benjamin Hundlebee, carefully guards the case and with it arrives by rail at Starmouth-on-Sea, hotly pursued by a third lover of the young lady, who is the owner of the packing-case, and by the Irish 'uncle to



MESSRS. HILL & PENLEY in "The Lodgers."

whom belongs the bear. At this station, the hairdresser gets into trouble. He is followed by the flighty wife of Muggridge, the railway porter, who fancies she has made an impression upon him; whereupon the burly porter administers to him a severe shaking (as depicted on page 51); and he is threatened with a stout stick by the infuriated uncle whilst struggling with the owner of the box, a Frenchman. As the police interfere, a train is signalled and Hundlebee escapes from his captors only to fall through the glass roof of the luggage-office, on to which he had scrambled, whilst his assailants disappear from sight by inadvertently stepping on a luggage-lift. In the third act, Mrs. Muggridge is induced to hide in the box from her husband, who again attacks Hundlebee as the origin of the disappearance, whilst that persecuted hair-dresser defends himself with the fire-irons until the truth is brought to light. Mr. W. S. Penley looked extremely droll as the barber, in his dapper suit, eye-glass, and Glengarry cap, and acted with his usual boisterous humour; Mr. W. J. Hill kept the audience in roars of laughter as the burly Muggridge; whilst Mr. Charles Glenney as the lodging-house keeper; Miss Fanny Brough as the flighty Mrs. Muggridge; Mr. Charles Hawtrey and Miss Blanche Horlock as the favoured lover and Kitty respectively; M. De Verney, one of the authors, as M. La Toupais; and Miss Vane Featherstone as a gossiping servant-girl, completed the cast. **THE LODGERS** did not prove a success and was withdrawn on February 26th.

THE
SNOWBALL.

In consequence of the illness of Mr. Penley, the revival of Mr. Sydney Grundy's comedy of THE SNOWBALL was postponed from February 28th, to March 14th, when Mr. Charles Hawtrey appeared in the part destined for Mr. Penley. Mr. Grundy's adaptation from Scribe's "Oscar : ou, le Mari qui Trompe sa Femme," was first produced at the Strand Theatre about eight years ago, with Mr. W. H. Vernon, Miss Ada Swanborough, Mr. Frank Wyatt, and Miss Lottie Venne in the cast. As played at the Globe, the brisk and funny little comedy was seen to advantage. Mr. Charles H. Hawtrey as Felix Featherstone was well suited to the light-comedy spirit of his part ; Miss Vane Featherstone ably supporting him as his scheming wife ; Miss Fanny Brough was eminently successful as the quaint and crafty servant, Penelope ; Miss Blanche Horlock and Mr. Wilfred Draycott were good as two young lovers, Harry Prendergast and Ethel Granger ; and Mr. W. J. Hill brought all the farcical charms of his robust personality to bear on the part of Uncle John. THE SNOWBALL was preceded by a new and effective comedietta by Mr. Arthur Elwood, entitled AFTER MANY DAYS, capitally played by Mr. Draycott, Miss Horlock, Mr. W. Lestocq, Mr. Stewart Dawson, and Miss Florence Haydon ; and the programme concluded with a revival of the musical absurdity in one act by Mr. Alfred R. Phillips, entitled CRAZED, which was first produced under the title of "Quite

Cracked " at the Opera Comique in [October, 1875. Mr. Hill reappeared in the amusing character of the composer, Beethoven Brown; Mr. W. Lestocq as the dramatist, Sophocles

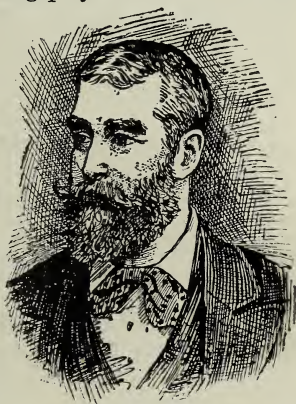


Smith; and Miss Hettie Gray as the house-maid, Sally. In spite, however, of the attractions of the foregoing programme, "The Snowball" was only played until April 7th, and a revival, with the original cast, of THE PRIVATE SECRETARY re-

placed it on the following Saturday, which was, in its turn, withdrawn on June 16th.

THE DOCTOR. The very clever performance of Mine. Magnier and M. Noblet in Paul Ferrier's "La Doctoresse" at the Royalty last year, drew considerable attention to that amusing play and it was a stroke

of good policy on the part of Mr. Hawtrey to entrust Mr. F. C. Burnand with the adaptation of the work for the Globe Theatre. Some difficulty was at first experienced in selecting a cast who could do justice to the humour of the various situations, but when at length THE DOCTOR was produced, on July 9th, the principal characters were played by Miss Fanny Enson



MR. F. C. BURNAND.

as Angelina Blossom, the lady-doctor; Mr. W. S. Penley as her hen-pecked husband; Mr. W. J. Hill appearing in the small part of Bigge, the doctor's officious servant; Miss M. A. Victor as the strong-limbed circus-woman, Carlotta; Mr. H. Kemble as an Italian count in reduced circumstances; Mr. A. G. Andrews and Miss Blanche Horlock as a pair

of lovers ; Miss Rose Dearing as the young circus lady, Signora Leari, with whom the weak-minded Alfred Blossom falls desparatly in love ; Miss Cissy Grahame and Miss Vane Featherstone as a couple of servants, and Messrs. Stewart Dawson, Norman Bent, and Mesdames Grace Arnold and Florence Nelson being the more important of the subordinate characters. Mr. C. W. Somerset replaced Mr. W. J. Hill as Bigge on September 3rd. THE DOCTOR was played for the 100th time on October 22nd.

THE RED LAMP.



R. BEERBOHM TREE, for several weeks before his production of this drama, kept the secret of the author's name and it was only on the evening of its first performance, Wednesday, April 20th, when it was found that the play was well received, that it was known that Mr. Outram Tristram was responsible for the work. Mr. Tristram wrote "The Undergraduate" which was produced with some success at a matinee some months ago at the Opera Comique, and is also the author of several novels.

THE RED LAMP was the first play produced by Mr. Tree as a manager, and served to inaugurate his first season at the Comedy Theatre. This new and original drama, in four acts, is concerned

chiefly with Nihilism in St. Petersburg and contains little of the love interest. The first act opens in the handsome *salon* of the Princess Claudia Morakoff who is, with her husband, General Morakoff, passionately devoted to the Monarchy. Through her intrigues many a Nihilist has been betrayed and handed over to justice, and among her confidential friends is Paul Demetrius, chief of the secret police, who uses her house as though it were his own. To her horror and surprise the Princess is informed by one Ivan Zazzulic, himself one of the band, that her brother, Prince Alexis Valerian, is a Nihilist, proving his words by showing her a photograph of conspirators which includes the Prince. He threatens to expose her brother unless the Princess will give them a danger-signal whenever necessary by placing a lamp with a red shade in the window of her *salon*. This she is forced to consent to do. In the second act, we find that the crafty old Demetrius, suspecting that something is wrong by the evident anxiety of the Princess and the fact that no arrests have been made for some time, bribes a gossiping French maid, Felise, with the gift of a diamond ring, to aid him. She directs his suspicions to the lamp which is now often moved to the window, and also gives him the address of the house where the plotters meet. In the third act, this house is shown, from the cellars of which a mine is laid under the road which the Czar must drive over. The room is ostensibly the studio of Turgan, a sculptor. Whilst the conspirators are

holding council together, Demetrius breaks in, followed by soldiers. The rougher of the band are able to escape into the mine before their entrance, and the intruders find only Turgan, Alexis, and Zazzulic, apparently in friendly converse. Demetrius examines the place and leaves, when the Princess Claudia, finding that the red lamp has been removed so that she cannot signal, arrives to caution the plotters. Demetrius returns with the General, who, finding his wife in company with Zazzulic, suspects them of a clandestine attach-



MISS MARION TERRY in "The Red Lamp."

ment, but a letter from Alexis, begging his sister's presence, seems to clear up the mystery and this ends the third act. Zazzulic, who is determined to betray his comrades, writes to the General of his intention, asking him to place the red lamp in the window if he will accede to the traitor's terms. The letter however is intercepted by a servant, Kertch, who is one of the gang. He entices Zazzulic to the house; Alexis,

who is visiting his sister, demands from him the fatal photograph, which he gives him, at the same time stabbing him to death. Making his escape, he is followed by Kertch and is killed. When Demetrius and the General enter and find Alexis



MR. BEERBOHM TREE AND MISS FILIPPI in "The Red Lamp."

dead, the Princess, having secured the photograph, declares that her brother had died "for Russia" which they interpret as for "the Czar," and the curtain falls on a stirring play.

Mr. Tree staged the play with completeness and artistic taste; and the acting was of uniform excellence. His make-up as the old Chief of Police was so completely realistic that for some moments after he had been on the stage, on the first night, no one recognised him, and his performance of the part was completely successful. Lady Monckton, as the Princess, was passionate and affective; as the General Mr. Brookfield was bluff and soldierly; Mr. Laurence Cautley was very natural and impassioned as Alexis, and greatly assisted the play by his manly and spirited performance. Miss Marion Terry made the most of the small part of Olga, and Miss Rosina Filippi, as Felise, won unqualified praise for her clever comedy in the amusing scene with Demetrius, depicted in our sketch on page 59. **THE RED LAMP** drew crowded houses to the Comedy until its withdrawal at the end of Mr. Tree's lease, on July 16th, being revived on September 15th, when the talented actor opened at the Haymarket, Mrs. Beerbohm Tree replacing Lady Monckton as the Princess Claudia. On the same evening a very interesting adaptation by Messrs. Walter Besant and W. H. Pollock of "Gringoire," entitled **THE BALLAD MONGER**, was played for the first time before **THE RED LAMP** by Mr. Tree, Messrs. Brookfield, Allan, and Stewart Dawson, and Misses Marion Terry and Esther Hayland. It was found to be a scholarly and effective little play. A portrait of Mr. Tree in the character of Gringoire, the hungry young poet, will be found on page 103 of this book.

MRS. JAMES BROWN-POTTER.



WHEN Mr. H. A. Jones's comedy, *HARD HIT*, had run its course at the Haymarket, the theatre offered a particular attraction, as it had done some years ago in introducing Mrs. Langtry to the stage, in now presenting to the theatrical world a new "society beauty," this time an American, in the charming person of Mrs. James Brown-Potter, on Tuesday, March 29th. I am aware that simple beauty is not an absolute necessary in the making of a popular actress, but it is not the less acceptable when it is found in conjunction with evident talent, which only needs study and experience to insure for Mrs Potter a high place among the actresses of the day.

It was a misfortune that Mrs Potter was not able to make her *debut* in a more interesting play than Wilkie Collins's "Man and Wife" and in a more suitable and sympathetic character than that of the unfortunate governess, Anne Silvester. She was not able to invest the part with an interest which it did not possess, but her acting showed undoubtedly that she did well in choosing the stage as a profession, it being readily allowed that she has intelligence and emotional power, which in a suitable part might gain for her considerable popularity and success. The play was well acted by Messrs. H. Kemble, W. Herbert, E. S. Willard,



A. M. Denison, P. Ben Greet, Charles Collette, and Ulrick Winter; and Mesdames Brown-Potter Henrietta Lindley, Agnes Hewitt, and Mrs. E. H. Brooke; but it was not sufficiently interesting to hold its place later than May 14th, after which the theatre remained closed until Mr. Beerbohm Tree's season.

Mrs. Potter is certainly not very fortunate in her plays. When,

under Mr. George Edwardes's management at the Gaiety, she essayed a second appearance, on Monday, June 27th, the play chosen was M. Albert Delpit's "Mdlle. de Bressier," which failed so completely at the Ambigu, Paris, where it first saw the light on April 19th. To Mr. Herman C. Merivale was entrusted the task of translation but even so experienced a dramatist failed to make it more than a fairly actable play.

CIVIL
WAR.

It was at once apparent that Mrs. Potter had greatly improved in her acting since her first appearance and her charming love-scene in the studio with Rosny could not possibly have been more delicately and romantically played. Both Mr. Bellew and Mrs. Potter are well gifted by



Mrs James
Brown

Potter
as

FAUSTINE
IN CIVIL WAR

Alma

nature, and both possess a charming and sympathetic manner, so they were able to express all the tenderness and fervour of the scene with consummate skill. The cast of characters was particularly strong, including such excellent artists as Mr. Jas. Fernandez and Mr. and Mrs. Arthur Dacre (Miss Amy Roselle), Mr. Sidney Brough, Mr. John Maclean, Miss Fanny Brough, Mr. Lewis Waller, Miss Julia Gwynne, and Mr. J. L. Shine, but the play did not derive any very considerable advantages from their valuable services as their parts were of the smallest. The mounting of the play was superb. It was withdrawn on August 5th.

On Saturday, August 13th, Mrs. LOYAL POTTER essayed a new character, that of Inez, in "Ross Niel's" published play, "Inez; or, The Bride of Portugal," produced under the title of LOYAL LOVE. The actress, who was supported by Mr. E. S. Willard as Gonzales, Mr. George Warde as the King, and Mr. Kyrle Bellew as Pedro, showed still further improvement in her art. The play was produced under the direction of Mr. Charles Warner, and was well mounted and arranged. But Mrs. Potter has yet to find a strong, interesting, and attractive play in which she will be able to exhibit her powers to far greater advantage. As Inez, she played with much sweetness and power, and showed the results of such earnest study as to encourage one to expect great things of her in the future. Messrs. York, Cleary, Kinghorne, and Phillips, and Miss Mabel Ellison appeared in subordinate parts. LOYAL LOVE was withdrawn on September 2nd.



Cora Linn

(Engraved by MEISENBACH from a Photo by W. & D. DOWNEY
specially selected by Mrs. Potter.)

AS IN A LOOKING-GLASS.



NDEED human nature must be bad if Mr. F. C. Philips has given us anything like a fairly accurate reflection of it in his novel bearing the above title, which has been turned into a gloomy but effective drama by Mr. F. C. Grove. The chief object of this adaptation, produced under Mrs. Bernard-Beere's management at the Opera Comique on Monday, May 16th, was evidently to provide Mrs. Beere, the "English Sarah Bernhardt," with a character in which she could display her strong emotional powers. Lena Despard is a scheming and unscrupulous adventuress, a female scoundrel of somewhat pronounced type. Such character requires very bold treatment, and in Mrs. Beere's hands received it and more, with the result that whilst one could not but abhor so objectionable a character, one felt almost inclined to pity and to forgive. The part affords the actress many opportunities for the display of such passion and intensity as made her fame in FEDORA a few years ago, and it ends with an intensely melodramatic death-scene which brings to a painful conclusion a very harrowing story. AS IN A LOOKING-GLASS is almost a one-character play; Mrs. Bernard Beere dominated every scene and maintained a firm hold on her audience by the sheer force of her acting as well as by her graceful and interesting personality. Mr. Herbert Standing was the

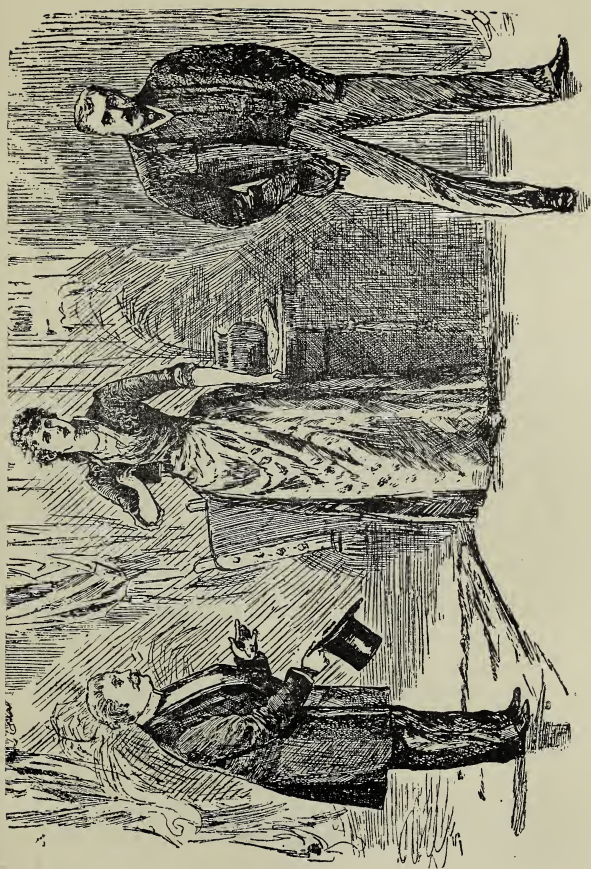


MRS. BEERE as "Lena Despard",
 another of Lena's admirers ; and Miss Eva Sothern played with tact as Balfour's intended bride, Miss Vyse, who is superseded in that capacity as the intriguing Lena.

The play met with a large measure of success, in spite of its gloominess, and was acted throughout Mrs. Beere's season at the Opera Comique, which was brought to a close on August 6th, being revived on her return from her provincial tour.

Captain Jack Fortinbras, a low rascal who levies black-mail upon the woman he has ruined and who at last parts Lena from her new-made husband, Algernon Balfour, by telling him something of her past history. Balfour had not a very strong representative in Mr. Alfred Bucklaw, who was not able to make him more than a weak and commonplace person ; M. Marius was constantly to the fore as the Russian police agent, Count Paul Dromiroff ; Mr. A. M. Denison represented the disso-

lute Sir Thomas Gage,



OPERA COMIQUE THEATRE.

(Under the Management of MRS. BERNARD-BEERE.)

AS IN A LOOKING-GLASS:

An entirely Original Play, in Four Acts, by F. C. GROVE,
founded on the famous Novel by F. C. PHILIPS.

Captain Jack Fortinbras	...	MR. HERBERT STANDING.
Mr. Algernon Balfour	...	MR. BUCKLAW.
Sir Thomas Gage	...	MR. A. M. DENISON.
Captain Fairfield	...	MR. A. MARCEL.
Lord Slumberton	...	MR. COMPTON COUTTS.
M. Beaudissant	...	MR. H. DEANE.
Charles	...	MR. H. W. BRAME.
Count Paul Dromiroff	...	MR. MARIUS.
Lady Damer	...	MISS MAUD WILLIAMSON.
Miss Vyse	...	MISS EVA SOTHERN.
Lady Gage	...	MISS ASHFORD.
Felicie	...	MISS MARY WYNTER.
	AND	
Lena Despard	...	MRS. BERNARD-BEERE.

Act I.—Captain Fortinbras' Chambers in the Albany;
—Act II.—Drawing Room, Denston Hall;—Act III.—
Room in Hotel de Brabant, Monte Carlo;—Act IV.—
Scene 1—Terrace at Balfour Castle: Scene 2—Room in
Balfour Castle.

Stage Manager, M. MARIUS; Musical Director, MR.
WALTER SLAUGHTER; Business Manager, MR. E. J. BEN-
BROOK.

"WERNER" AT THE LYCEUM.



THE first performance of Lord Byron's *WERNER; OR, THE INHERITANCE*, by Mr. Henry Irving, on Wednesday morning, June 1st, was in itself an event of great interest and importance. This was still further enhanced by the fact that the performance was for the benefit of a veteran and much esteemed playwright, Dr. Westland Marston, and was not to be played again for some time to come. This gloomy and not too well-written tragedy was a favourite one with Macready and was also revived by Samuel Phelps at Sadler's Wells, and it only seemed right and proper that Mr. Irving should also be seen in the character of the ill-fated Count.

Dr. Marston was certainly not using excessive language when he referred with much feeling, in his graceful and appropriate speech at the close of the performance, to Mr. Irving's "magnificent generosity." The play was mounted and dressed in the most superb manner with new and beautiful scenery by Hawes Craven and gorgeous costumes, for the historical accuracy and artistic beauty of which Mr. Seymour Lucas, A.R.A., was responsible, and put upon the stage with all that care and completeness of detail which Mr. Irving ensures for plays destined for a long run. The text had been arranged and somewhat altered, and much improved, by Mr. Frank Marshall and Mr. Irving.

In Mr. Irving's hands Werner is a noble, courteous, intelligent, and affectionate man who finds himself face to face with his natural enemy, whilst bowed down in exile by illness and misfortune, and who, after he is rid of his foe and is restored to his ancestral home, is not one whit more happy but is hurried to his grave by sorrow and shame. There were many fine and notable moments in his performance. His meeting with his long-lost son, in the first act, was full of fatherly tenderness and joy ; his touching scene (introduced by the adaptors) with Ida Stralenheim, when he restores the money he stole from her father, was finely ren-



MR. IRVING AND MISS TERRY in "Werner."— Act IV.



Alma

MISS ELLA TERRY IN THE AMBER
HEART

dered ; and his horrified indignation and despair at Ulric's confession of guilt, followed so speedily by his death, brought to an effective conclusion a performance which was rewarded by much enthusiastic applause by a very distinguished and intelligent audience which packed the theatre in every part. Miss Ellen Terry acted (for this occasion only) the very small part of Josephine, Werner's wife ; Miss Winifred Emery was very sympathetic as the sweet and simple Ida ; Mr. Wenman surpassed himself as the manly and generous Gabor ; Mr. Charles Glenney looked and acted to the life the haughty and ambitious Stralenheim ; Mr. George Alexander, a clever and handsome young actor who is making rapid strides in his profession, was excellent as the impulsive and guilty Ulric ; and Mr. Howe brought all his well-known comedy powers to bear on the part of the Intendant, Idenstein. A cheque for £828 16s. was handed over to Dr. Marston as the result of this memorable matinee.

THE AMBER HEART.



MISS ELLEN TERRY was the heroine of the occasion as well as of the play when Mr. Alfred C. Calmour's "poetical fancy" in three acts, entitled *THE AMBER HEART*, was played for the first time on Tuesday afternoon, June 7th, at the Lyceum Theatre. The

character of Ellaline fitted Miss Terry exactly, and I am probably not far wrong in saying that it was indeed written for that charming actress; anyway, such appears to have been Mr. Irving's opinion, for we hear that he had planned a surprise for the popular actress by making her a present of the play when she left the stage at the conclusion of the piece flushed and happy with well-merited success. Both WERNER and THE AMBER HEART are to be revived on the return of the company in April, 1888. and so we must reserve till then a more detailed description of the plot of this play. As I have said, nothing was wanting to the complete success of Miss Terry as Ellaline; she appeared at her very best; her performance was the life and soul of the piece. Nothing more sweet and graceful, more tender and touching could be imagined, and she richly deserved the enthusiastic reception accorded her. Mr. E. S. Willard is always excellent and his impersonation of the loving and faithful Coranto was no exception to the rule; Mr. H. Beerbohm Tree is another very versatile actor but he had a thankless part to play, that of Silvio, the faithless troubadour, who is the author of all Ellaline's troubles. The rest of the cast included Mr. Frank Tyars as Geoffry, the soldier-lover of Mirabelle (Miss Cissy Grahame); Mr. H. Kemble as Sir Simon Gamber, the over-attentive admirer of the shrewdish maid Cesta (Miss Helen Forsyth); Mr. A. Beaumont as the lord Ranulf; and Miss Giffard as Katrona, an elderly spinster who lays her traps to catch the kindly Coranto.

THE GOLDEN BAND.

NOTHER courageous lady has come forward to try her fortunes at the unlucky Olympic, and Miss Agnes Hewitt certainly made a good bid for popular favour when she completely redecorated and overhauled the dingy old theatre. But, after all, "the play's the thing" and though **THE GOLDEN BAND**, with which she opened on Tuesday, June 14th, is a strong and interesting drama with at least one quite new character in it and plenty of melodramatic situations, it was not

sufficiently successful to hold its place after Saturday afternoon, July 16th, when after a "professional" matinee, it was withdrawn.

THE GOLDEN BAND, described as "an entirely new and original drama," in four acts, is the joint production of Mr. Henry Herman and the Rev. Freeman Wills. The novel character of whom I spoke is William Orchardy, *alias* the Rev. William Were, *alias* "The High-flyer," a quaint and amusing villain, who, as Mr. Wills has told us, had his prototype in the well-known Dr. Keatinge (so-called) who is now "in durance vile" for officiating as



MR. BRANDON THOMAS
as "The High-flyer."



MR. F. G. DARBISHIRE AND MISS AGNES HEWITT
in "The Golden Band"

a clergyman without a license and for other criminal eccentricities. This William Were, whilst in charge of a parish, marries a girl, who had refused his proffered affection, to his successful rival, Captain Weatherley, thinking to be revenged on her some day by declaring her marriage to be a mockery and so defaming her character. Were also steals some jewels and is about to decamp when stopped by detectives, whom he shoots dead. After some years have elapsed, we find that Mrs. Weatherley has a son and that her husband is still abroad; that Georgina Wallcott has married Weatherley's younger and penniless brother, a union which the shrewd wife now regrets. She bribes the accomplice, Samuel Orchard by name, of the villainous Were, now a broken-down swell, and from him learns the secret of Mrs. Weatherley's marriage. The ambitious Georgina then turns the poor woman and her child out of her home and takes possession of Weatherley Hall and the property. Captain Weatherley, returning to find his wife homeless, loses his reason, declares that he had intended to marry Ellen, a magistrate proves that the marriage is really valid although performed by a mock-clergyman, both the parties having met in good faith, and they are restored to their home, the "High-flyer" being overtaken by justice for the murder of the detectives. Mr. J. G. Grahame as the Captain; Miss Maud Milton as his wife, Ellen; Mr. F. G. Darbishire as the husband of the shrewish Georgina (Miss Hewitt);

Mr. J. P. Burnett as the drunken scoundrel, Samuel Orchardy ; Mr. Brandon Thomas as the mock-clergyman and swell-mobsmen ; and Miss Eugenie Edwardes as the grateful urchin who repays Ellen's kindness by many services, were alike excellent in the principal characters. The play was mounted in good style ; the scenery, incidental music, and stage management being exceedingly good.

“JACK IN THE BOX.”



“variety drama” in which music and melodrama go hand in hand is, to say the least, a novelty in London. Such a play as JACK-IN-THE-BOX, written expressly for Miss Fanny Leslie by Messrs. George R. Sims and Clement Scott, and produced for the first time in London, at the Strand Theatre on February 7th. The life and soul of the piece is Miss Leslie herself, and, as a vehicle for the display of that clever little lady's versatile powers, it may be said to achieve its purpose very well. It was first produced in the summer of 1885 at Brighton with a success which was repeated during its prosperous tour through the provinces during that and the following year. “A wonderfully dexterous dancer ; a vocalist who can accompany her sympathetically sung “Head over Heels” with a



JACK MERRYWEATHER.

"catherine wheel" as neat as the most nimble City Arab could accomplish; and a handy lad of marvellous recourse generally, Miss Fanny Leslie as Jack Merryweather keeps the game alive right merrily. She contrives, into the bargain, to unmask a scoundrelly Italian padrone, and bring home to him a murder which he charges one Edward Moreland with having committed. Thus, we have a "Variety Show," and a strong drama com-

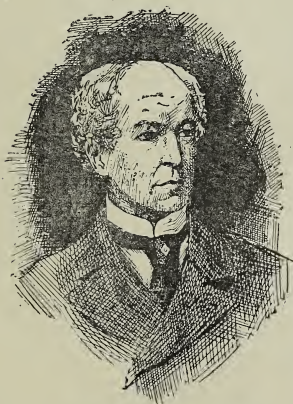
bined. Miss Fanny Leslie found efficient supporters in Miss Sally Turner, Miss Florence West, Miss Amy McNeill, Mr. John Beauchamp, Mr. Yorke Stephens, Mr. Lewis Waller, Mr. J. A. Arnold, Mr. Harry Parker, and Mr. Cecil Ward. The piece was withdrawn on Saturday, May 7th.



THE CONWAY-FARREN COMPANY.



REVIVALS of old comedies have been so popular of late that Messrs. H. B. Conway and William Farren did well to follow up Mr. Edward Compton with a season by their English Comedy Comedy at the same theatre, the snug little Strand, commencing on Monday, May 9th. And they did better still in withstanding the temptation to play the better-known comedies of the last century and give us so admirable a performance of one of the very best of the lesser-known plays of the same period.



WILLIAM FARREN.

The first object of the revival (after 13 years) of George Colman and David Garrick's comedy of *THE CLANDESTINE MARRIAGE*, seems to have been to give Mr. William Farren a chance of appearing in the character of Lord Ogleby, a part in which his father greatly distinguished himself and in which he took his farewell of the stage. Mr. Farren, who is now

the very best representative we have of the "old men" of these comedies, has never played better than as the vain old coxcomb who professes that to him beauty is a religion, "in which he was born and bred a bigot and would die a martyr." He was particularly clever in showing the contrast of the broken-down old rake as seen by his valet—old and crooked, and a martyr to rheumatic pains—and the gay old fop, powdered and painted, as he is seen by the world. Mr. Conway looked very picturesque in the handsome dress of the last century, and acted with distinction as Sir John Melvil; Mr. Robert Soutar was particularly successful in the small part of the Swiss valet, Canton, (the character which he played when the piece was last revived in 1874 at the Gaiety, with Samuel Phelps as Olgeby); and Miss Angela Fenton as Miss Sterling; Miss Maude Strudwick as Fanny; Miss Fanny Coleman as Mrs. Heidelberg; Mr. Henry Crisp as Sterling; Mr. Reeves Smith as Lovewell; and Messrs. Mark Kinghorne, James Manning, and R. G. Legge played well in their several characters. Mr. Conway spoke Garrick's prologue, but the epilogue was not given. The play was continued every evening, except during Jubilee week, until the end of the season, July 23rd. Matinee performances were given by the company, of *SHE STOOPS TO CONQUER*, *THE SCHOOL FOR SCANDAL*, *THE HYPOCRITE* (with Miss Amy Roselle as Charlotte), *THE BUSY-BODY*, and *THE RITUALS*. Toward the end of the season Miss Achurch replaced Miss Fenton as leading-lady in this company.

SARAH BERNHARDT'S SEASON.



ON the conclusion of Mr. Irving's season at the Lyceum (Saturday, July 16th), Mr. M. L. Mayer took possession of the theatre for a short season, with Madame Sarah Bernhardt in some of her most popular characters.

Monday, July 18th, saw the first performance in England of Sardou's *THEODORA*, with the great French actress in the title-rôle. She played the character of the ex-circus rider, now Roman Empress, wife to Justinian, with her fullest power and, by her wonderful impersonation, established herself once more as the foremost actress of our time. The actress's beautiful voice had lost little of its accustomed sweetness—was there ever a more beautiful voice?—her impressive, minutely studied, and powerful delivery and by-play are still employed with the old charm and phenomenal success. Madame Bernhardt was supported by M. Decori as Justinian, Mr. Philippe Garnier as Andreas, M. Angelo as Marcellus, and Mdle. Jeanne Melvan as Antonine, the remainder of the cast not calling for special mention. *THEODORA* was played again the next evening, on the following Monday and Tuesday evenings, and on Saturday morning, July 23rd; *FROU-FROU* was presented on Wednesday, July 20th, morning and evening; *LA DAME AUX CAMELIAS*, only once, on Thursday, July 21st; *FEDORA* on Friday and Saturday nights, July 22nd and 23rd, and Wednesday morning, July



27th; and ADRIENNE LECOUVREUR was acted on Wednesday, Thursday, and Friday nights, July 27th, 28th, and 29th, and Saturday morning, July 30th; and a special farewell performance on the Saturday evening, the last night of the season, when a one-act piece called JEAN-MARIE, the second act of PHEDRE, and the fourth and fifth acts of LA DAME AUX CAMELIAS were given. It was announced that these representations of ADRIENNE LECOUVREUR would be the last in which the great actress would sustain that character, which it was her intention of definitely abandon-



ing, but past experience in these matters makes one somewhat incredulous, especially as it is in this play that the actress has achieved one of her most conspicuous successes. On the last night Madame Bernhardt received an immense ovation and after the last act took a hearty farewell of the audience as she repeatedly bowed her acknowledgements in the midst of a veritable arbour of floral tributes.

THE BELLS OF HASLEMERE.



NEWLY decorated and in many places rebuilt so as to be both more safe and comfortable for its numerous patrons, the Adelphi Theatre opened its doors again after the termination (on June 25th), of the unusually lengthened run of *THE HARBOUR LIGHTS*, which was played 512 times. On July 28th, *THE BELLS OF HASLEMERE*, a new and original drama by Henry Pettitt and Sydney Grundy, was played for the first time. Mr. William Terriss is now the popular idol at the Adelphi and the authors were therefore obliged to remember him in drawing the character of their hero. It may be said at once that the part of Frank Beresford fits the actor to perfection and he makes him the one prominent figure in the numerous scenes of which the play consists.

When the first act opens, Beresford is the young squire of a goodly estate, he is very popular with his tenants, and he is in love with Evelyn Brookfield, the village smith's sister. He is just celebrating his majority when he is informed by his trustee, Joseph Thorndyke, that the old squire had mortgaged his property, to keep his son at Oxford, and that a new owner, one John Silkstone, was preparing to take possession of the Manor House and estates. As a matter of fact, Thorndyke is an accomplice of Silkstone's, who has forged the mortgage-deed. There is in the village a schoolmistress, who accepts the addresses of

the smith, Matthew Brookfield, keeping from him the fact that she had been previously married to a scamp named Baxter, from whom she had long been separated and of whose death she had now received a certificate. This man appears on the scene in the person of Silkstone, and his unfortunate wife hides herself in a neighbouring town, whilst he on his part makes violent love to Evelyn who repels his advances. Of this scene I give a sketch on page 86. Beresford is now ruined and, in despair, accepts an offer from another rogue, Captain Vere, and goes out to the Southern States of America, the unconscious tool of Silkstone and his companions. Beresford is sent out with a number of forged bills and their real nature having been disclosed by Silkstone, who has followed him, Beresford is nearly lynched by the infuriated settlers, one of whose daughters, Norah Desmond, rescues him. He hides in a cane-brake on the Mississippi, where he is pursued by bloodhounds, and whence he is taken on board a steamer by the aid of Norah, whose sweetheart is the captain of the craft. Vere, who has been on the spot in readiness to warn his friends of the discovery of the fraud, is wounded in attempting to escape and discloses to Beresford that the mortgage-deed was a forgery. Mary Northcote, in the next act, returns to Haslemere to denounce Silkstone, who attempts to drown her in the mill-race but is prevented by Beresford. Silkstone makes a last visit to the Manor House so as to possess himself of any valuables before he flees from the village,

when he is shot dead by Thorndyke, who is aggrieved at not receiving his share of the plunder. The way is thus cleared for Beresford's restoration to his property, his marriage with Evelyn, and also that of Mary with Brookfield.

The play was well acted by the company, notably in the case of Mr. Terriss who played in his



usual frank and manly style, exhibiting very considerable power in the more exacting situations in the cane-brake. Miss Millward was pathetic and charming in her meagre part as the heroine, Miss Annie Irish played the part of the unfortunate Mary Northcote with skill and earnestness; Mr. J. D. Beveridge and Mr. John Beauchamp were again seen as a couple of villains, Silkstone and his accomplice Thorndyke; Mr. Charles Cart-



wright made a great hit in the part of Captain Vere, the arch villian of the piece; Mr. J. H. Darnley was the Yankee captain of a steamer and emphasises the quaintness of the character; Mr. E. W. Garden and Miss Clara Jecks made the most of the little fun that came their way; Mr. Sidney Hayes deserves mention for his performance as the smith; and Mr. William Sidney's able stage-management must not be forgotten. The play was most handsomely mounted.

THE
COLONEL & DEVIL CARESFOOT.



WRITTEN simply to caricature a certain fashionable craze which was known as "æstheticism" and which was prevalent when the play was first produced at the now defunct Prince of Wales's Theatre in Tottenham Court Road, on February 2nd, 1881, Mr. F. C. Burnand's clever and amusing comedy, THE COLONEL, may be said to have served its purpose. Miss Violet Melnotte, the manageress of the Comedy Theatre, was therefore not well advised when she elected to revive the play on July 25th, 1887, when the craze which suggested it is as defunct as the theatre where it first saw the light. If, however, it was necessary to revive THE COLONEL, Miss Melnotte could scarcely have done

better than secure the services of Mr. Edgar Bruce, who had the honour of performing the part before the Queen, for the representative of Colonel Woottwell Woodd, U.S.A., and of Mr. William Herbert to repeat his original success as Mr. Forrester. The other characters as played at the Comedy were Mr. Bassett Roe as Lambert Streyke, the lily-worshipping humbug; Miss Helen Leyton as the young wife, Olive Forrester; Miss Violet Melnotte as the refined and amusing Mrs. Blyth; Mr. Frank Wyatt as the waiter, Romelli—a very clever piece of character-acting; Miss Agnes Verity as Nellie; Miss Susie Vaughan as Lady Tomkins; Mr. Sydney Harcourt as Basil Giorgione; and Messrs. Cecil Crofton, Harry Charles, and P. Cunningham and Miss Maud Merrill as Edward Langton, Parker, Mullins, and Goodall respectively. The play did not attract the public and was withdrawn on August 20th.

On Tuesday afternoon, July 12th, Mr. Charles Charrington produced at the Vaudeville, a new play in four acts, adapted from



Mr. H. Rider Haggard's novel "Dawn" by Messrs. C. H. Chambers and J. Stanley Little, entitled **DEVIL CARES-FOOT**. The play was, it is understood, prepared with the full concurrence of Mr. Haggard and presented the main features of the story in a neat and workman-like dramatic form. Miss Achurch, who played the heroine, Angela Cares-foot, was so successful in the part that she at once gained a good reputation as



an actress of emotional parts. Another young actor, Mr. Fuller Mellish, came to the front in this play in the part of the hero, Arthur Beaumont, acting with much spirit and intelligence a good and intereresting character. Miss Fanny Brough acted with her accustomed spirit as Mrs. Carr, a smart young widow, and Mr. Royce Carleton acted well as Philip Caresfoot, the scheming father of Angela. Mr. Charles Carrington played a detestable character, "Devil" Caresfoot, with much skill, and Miss Carlotta Addison as Lady Bellamy, this rake's accomplice; Mrs. John Carter as an Irish servant; Mr. Eric Lewis as Lord Minster; Mr. Charles Dodsworth as the crafty lawyer, Bellamy; and Mr. Hamilton Knight as a somewhat insipid clergyman, were successful in their various parts. Mr. Charrington brought the play out again at the Strand, on August 6th, with Mr. John Tresshar as the clergyman and Miss Lottie Venne as Mrs. Carr, the other characters being the same as at the matinee. It did not, however, prove successful and was suddenly withdrawn on the 16th of the month, being revived however, after the run of *THE COLONEL*, at the Comedy on August 22nd. Nor at this theatre did it succeed, being withdrawn on the 29th of the month.



SHADOWS OF A GREAT CITY.



STARTING her tenure of the Princess's Theatre with a "preliminary season" on Thursday, July 14th, Miss Grace Hawthorne tempted fate with an American drama, by Joseph Jefferson (the actor) and L. R. Shewell, entitled *SHADOWS OF A GREAT CITY*. It proved to be a melodrama of the conventional kind; full of exciting scenes and amusing incidents; wherein convicts escape from durance vile, the heroine is incarcerated in an iron safe, and wherein, of course, villainy is vanquished and innocence is duly rewarded.

Joseph Jefferson, the renowned impersonator of Rip Van Winkle in America, does not seem a likely author of blood-curdling melodrama, yet such indeed is the fact. His drama, in the writing of which he was aided by Mr. Shewell, contains no incidents and tells no story of sufficient originality to warrant me in re-telling it here, but it appears to be just the kind of play to draw crowded audiences to the Princess's. A contemporary has summed up the drama in these terms — "The breezy sailor of honest purpose, in whose humble melodramatic bundle a case of diamonds is hidden by a rapacious thief; the ill-starred child whose mother dies in prison, but whose life is saved by an escaped convict, and who lives to prove the innocence of her nautical admirer; the conventional area sneak, whose

scoundrelly proclivities are wholly forgotten in his sense of humour; the well-dressed villain who stimulates his attacks upon virtue and honesty with copious draughts of stage sherry, conveniently displayed on the dining-room table; the detectives, the loafers, the turnkeys, and jail-birds who figure so liberally in highly-spiced drama which feeds the eye and exercises the ingenuity of the bill-poster." Mr. J. H. Barnes was well fitted with the part of the honest sailor, Tom Cooper, who saves the heroine's life when she is a child and whom he loves so devotedly—a devotion returned by the girl herself and proved by her establishing his innocence of a crime of which he had been falsely accused; Miss Mary Rorke looked charming and played with earnestness as the heroine Helen Standish; Mr. Harry Nicholls was very funny as the sneak-thief, Jim Farren, in which part he was followed by Mr. J. L. Shine, who was no less successful; Mr. Harry Parker played the part of the wily pawnbroker Abe Nathan, presenting a wonderful "make-up;" Miss Lizzie Fletcher as the persecuted mother of the heroine; Mr. Bassett Roe as the detective Arkwright was succeeded by Mr. Forbes Dawson in the part, and Miss Catherine Lewis was replaced by Miss Cicely Richards as the good-hearted Irish-woman Biddy Roonan. Mr. W. L. Abingdon played the villain, George Benson, and Miss Alice Chandos a small part in the first act.

On Saturday afternoon, October 22nd, Miss Grace Hawthorne made her first appearance at

the Princess's, in *THE STROLLER*, a comedy, or rather a duologue, in one act, versified in English by Mrs. Olive Logan, from "*Le Passant*" by François Coppee. Miss Hawthorne took the part played in the original French piece by Mme. Sarah Bernhardt, that of Zanetto, the young strolling musician, making a favourable impression. Miss Mary Rorke looked exceedingly well as the love-lorn and gorgeous Sylvia, and acted the



character with considerable power—more power perhaps than was quite necessary for the part. The little piece was followed by the successful drama, *SHADOWS OF A GREAT CITY*, and has been played at subsequent morning performances. A new one-act piece by Mr. Edwin Cleary, entitled *EDITHA'S BURGLAR*, was played in front of *SHADOWS* in the evening of October 29th, when the play reached its 100th performance. The play was a great success, but was withdrawn in December to make way for *THEODORA*.

OUR BOYS.



HENRY J. BYRON'S phenomenally successful comedy of OUR BOYS, probably the most popular modern play that has ever been produced in England, was revived for a short season at the Criterion Theatre whilst Mr. Charles Wyndham was holiday-making and playing DAVID GARRICK in Germany. The famous comedy was produced at the Criterion on Saturday, August 13th, with Mr. David James in his original character of the vulgar old retired butterman, Per-kyn Middlewick, which has been played by him some two thousand times in London and the provinces since the play was first produced at the Vaudeville on July 16th, 1875, where it was then played for a continuous run of 1,362 nights until April 18th, 1879. It is not too much to claim for Mr. James that his performance of Middlewick is as fresh and amusing as when he first played



MR. DAVID JAMES in "Our Boys."

the part and has rather gained in finish and reality by repetition ; it is now one of the most complete assumptions the English stage can boast. Mr. James was the only representative of the original cast performing at the Criterion, Mr. Wm. Farrow's part of the haughty baronet, Sir Geoffrey Champneys being taken by Mr. Brandon Thomas, Mr. George Giddens appearing instead of Mr. Thomas Thorne as the amusing young fop, Talbot Champneys, and Mr. Sidney Brough as Charles Middlewick, Miss Rose Saker and Miss M. Scarlett as the young ladies, Mrs. E. Phelps as Miss Champneys and Miss Emily Vining as Belinda being answerable for the other parts. Mr. Charles Wyndham returned to his theatre at Christmas, re-appearing in DAVID GARRICK.

A SECRET FOE.



JOHN A. STEVENS, who lays claim to be a representative American actor, took possession of the Opera Comique on Saturday, August 27th, and produced for the first time in London a new play in four acts, of which he is the author, entitled A SECRET FOE. The story of this play deals with a Russian Count, Ivan Demidoff, who loves a young girl named Olga, to whom another, Count Fedor Petrovick by name, makes guilty advances. Being repulsed



MISS DOROTHY DENE.

(Engraved by MEISENBACH from a Drawing by MISS EDITH LEGG.)

the melodramatic Count Fedor vows vengeance and becomes the Secret Foe of the title, but it is really not worth while to follow out the story. Mr. R. S. Boleyn played the villain, Miss Dorothy Dene being Olga; Messrs. J. Cross, H. Fenwick, C. W. Somerset, and Mesdames Carlotta Leclercq, Irene Dudley, and May Audley appeared in other characters. A SECRET FOE was withdrawn on September 10th.

THE POINTSMAN.



THE authors of THE GREAT PINK PEARL have written for Miss Agnes Hewitt an excellent melodrama, starting with an ingenious and dramatic prologue and telling an interesting story in three stirring acts.

THE POINTSMAN, a new and original drama in a prologue and three acts, by R. C. Carton and Cecil Raleigh, was produced at the Olympic on Monday, August 29th, with signal success. Mr. E. S. Willard, our ablest exponent of melodramatic villainy, was specially engaged by Miss Hewitt to play the part of Richard Dugdale, the landlord of the Blue Anchor Inn at Gravesend, and was supported by Miss Maud Milton, who acted capitally as the heroine; Miss Agnes Hewitt in the smaller part of Esther, the heroine's sister; Mr. J. G. Grahame as Tom Lidstone; Mr. Bernard Gould as Fred Fordyce; Mr. Frank Wright as



M^r E. W. W. W.
to
R. D. D. D.
of the P. D. D.

W. W. W.
D. D. D.



Miss Agnes Hedley
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"Black" George; Mr. F. Motley Wood as the scoundrel, Matt Collins, Dugdale's accomplice; Mr. J. P. Burnett as another rascal, Samuel Bastick; Mr. F. G. Darbishire as Charles Franklin; Mr. Stephen Caffrey as the station master and father of the two heroines, Ephraim Hathernut, and Miss Helen Ferrers as Geraldine Fordyce, Messrs. H. Gordon, W. E. Blatchley, Gresham, P. Cunningham, S. Pennett, C. Martin, A. Leigh, Ives, W. Mirfield, E. Waller, E. Norbury, H. Harvey, and Master G. Gamble completing the cast.

The story of the play is far too complicated for description in the limited space at my disposal. It starts with the return of two young fellows, Fordyce and Lidstone, from the Cape diamond mines, loaded with precious stones which they foolishly carry about their persons. Lidstone is very ill, so the pair are landed at Gravesend in the night and put up at the Blue Anchor Inn, kept by Richard Dugdale, a profligate wretch who murders Fordyce, whilst Lidstone, half crazed with illness, witnesses the murder. Dugdale, possessing himself of the belt of diamonds worn by his victim, throws his body down a trap-door into the river which flows beneath. Lidstone is cast out of the house on to the wayside, being deemed too crazy to be dangerous, and is rescued by an honest station-master, Ephraim Hathernut, whose daughter Esther he eventually marries. Esther's sister Lizzie, who has been the mistress of the villainous Dugdale, is still in correspond-

ROYAL OLYMPIC THEATRE.

Sole Lessee and Managerness ... MISS AGNES HEWITT.

A New and Original Drama, in a Prologue and Three
Acts entitled

THE POINTSMAN,

BY

R. C. CARTON and CECIL RALEIGH, Authors of
"THE GREAT PINK PEARL."

Richard Dugdale	...	MR. E. S. WILLARD.
Tom Lidstone	...	MR. J. G. GRAHAME.
Fred Fordyce	...	MR. BERNARD GOULD.
Charles Franklin	...	MR. F. G. DARBISHIRE.
Samuel Bastick	...	MR. J. P. BURNETT.
Matt Collins	...	MR. F. MOTLEY WOOD.
"Black" George	...	MR. FRANK WRIGHT.
Mr. Hanway	...	MR. H. GORDON.
Doctor Raeburn	...	MR. W. BLATCHLEY.
Clerk	...	MR. GRESHAM.
Long Johnson	...	MR. PHILIP CUNINGHAM.
Sailor	...	MR. S. PENNETT.
Railway Guard	...	MR. C. MARTIN.
Porter	...	MR. A. LEIGH.
Cabman	...	MR. IVES.
Sergeant	...	MR. W. MIRFIELD.
Ginger	...	MR. E. WALLER.
Potboy	...	MASTER G. GAMBLE.
Job Foster	...	MR. E. NORBURY.
Detective	...	MR. H. HARVEY.
Ephraim Hathernut	...	MR. STEPHEN CAFFREY.
Lizzie	...	MISS MAUD MILTON.
Esther	...	MISS AGNES HEWITT.
Geraldine Fordyce	...	MISS HELEN FERRERS.
Loafers, Long-shore Men, Railway Porters, Guards, &c.		

Preceded by the Comedietta by MONTAGUE WILLIAMS &
F. C. BURNAND, entitled

"B. B."

ence with him now that he is a prosperous partner in a firm of diamond-merchants. She is now married to a drunken pointsman on the railway and Esther has drugged his brandy to keep him from stirring abroad and so discovering his wife's infidelity. The consequence of this is that when Lidstone undertakes to work the signals, he drinks some of this drug and his memory become so confused that he allows a terrible accident to take place. In this catastrophe his wife is a victim and he finds on her body a letter which seems to show she is unfaithful to him. From this point the story becomes so complicated as to baffle description, but it may be said that a very ingeniously arranged struggle follows in various places between the police and Lidstone, who is wanted for wrecking the train, and Dugdale who is eluding them on the old score of murder. The end, however, comes at last when Dugdale and Collins, his accomplice, whom he has left at the "Blue Anchor" in charge of certain ill-gotten stores, quarrel and Dugdale is killed.

THE BALLAD MONGER.



RE-OPENING the Haymarket Theatre on September 15th, under his own management, Mr. H. Beerbohm Tree revived THE RED LAMP, which was so successful during his short season at the Comedy, and produced, as a first piece, a new one-act poetical play by Messrs.



MR. H. BEERBOHM TREE in "The Ballad Monger."

Walter Besant and Walter H. Pollock, founded on Theodore de Banville's "Gringoire," under the title of *THE BALLAD MONGER*.

As Gringoire in this interesting and effective little comedy, Mr. Tree was seen at his best. The penniless and half-starved young poet, who has made himself loved by the people by his goodness of heart and dreaded by the courtiers of King Louis XI., by his clever revolutionary poems, is a picturesque and pathetic figure; amusing in his innocent bantering of the King, whom he does not recognise, pathetic in his striving against his desperate hunger at the sight of the tempting supper on the royal courtier's table, and wierdly powerful in his delivery of the fine Ballad of King Rope; ending with the refrain "It is the Orchard of the King," which so terrifies the superstitious old king. Altogether it was a very fine and artistic performance and showed the talented actor in a part entirely different to that of Paul Demetrius, the crafty old chief of police, in *THE RED LAMP*. Mr. Charles Brookfield's rendering of the part of Louis XI. was thoughtful and effective and has greatly enhanced the reputation of this clever comedian; Miss Marion Terry acted with her accustomed sweetness and charm as Loyse, the god-daughter of the King, who rescues Gringoire from death; and the rest of the efficient cast was made up by Mr. Charles Allan as the royal barber, Olivier le Paim; Mr. Stewart Dawson and Miss Esther Hayland as Simon, a rich cloth merchant, and his sister, Nicole. Miss Morland replaced Miss Hayland in September.

PLEASURE.



DRURY LANE was re-opened after Mr. Harris's first Italian Opera season with a new spectacular play in six acts by Paul Meritt and Augustus Harris, on Saturday, September 3rd. Starting with its scenes of university life, the play presented a series of sumptuous tableaux of the Battle of Flowers at Nice, the masked ball at the Casino, and a realistic earthquake which completely wrecks a handsome *salon* in sight of the audience. Of these scenes that of the Battle of Flowers was the most successful; the crowds of people, the soldiers, and the numerous carriages crossing and re-crossing the immense stage being remarkable even among the sumptuous tableaux to which we are accustomed at Drury Lane.

The play opens at Oxford. Among the undergraduates is Jack Lovel, who is engaged to a charming young lady, Jessie Newland. The young couple have loved not wisely but too well, and when by the wreck of a vessel a long list of heirs to the Mount Lovel estates are suddenly cut off by death and Jack finds himself a peer of the realm, this guilt is made use of by a scheming cousin of Jack's, Major Randolph Lovel, to postpone a marriage which might do away with his own chances of succession in the event of Jack's death. Parted from the girl he really loves, Lovel plunges into a wild course of dissipation abroad,

and though he is followed everywhere by Jessie, who prays him to make her his wife, he remains obdurate until, calling on heaven to support him



MISS ALMA MURRAY AND MR. GARDINER in "Pleasure." in his obstinate refusal to listen to Jessie's entreaties, a terrible earthquake completely wrecks

the room and he is with difficulty extricated from the ruins alive. In the next act, which is the last, we find that both Jack Lovel, or rather Lord Mount Lovel, and his amusing friend Dick Doddipods, are both about to be married. Major Randolph has determined on a final endeavour to separate Jessie from his cousin by having Jack taken to a home for inebriates, but the young couple have got quietly married beforehand, and the Major being convicted of a forgery which is not explained, the play ends somewhat lamely.

Mr. Edward Gardiner did his best with a very ungrateful part and made Jack Lovel as manly and earnest as he could; Miss Alma Murray acted with much sweetness as the loving and unfortunate Jessie Newland; the villainous intriguer, Major Lovel, was adequately played by Mr. Edward Sass; the comic element being well sustained by Mr. Harry Nicholls as Dick Doddipods, whose quiet and telling humour greatly helped the play in numerous dull moments; Mr. Lionel Rignold as the holiday-making tallow-chandler; and Miss Fanny Brough in the small part of a shrewish American girl, engaged to Dick. Mr. Percy Lyndal had a small and unimportant part to play as Jack's rival, Prince Valvasia. PLEASURE was played until Boxing Night, when PUSS IN BOOTS, the Christmas pantomime, took its place at Drury Lane. Lavish splendour in mounting, broad humour and amusing incident in acting, comic songs of the long-accepted sort, and ingenious mechanical changes of scenery make up the chief characteristics of the pantomime.



THE BARRISTER.



FIRST produced at the Grand Theatre, Leeds, on March 19th this year, Messrs. George Manville Fenn and J. H. Darnley's new and original farcial comedy, **THE BARRISTER**, came to London with a good character, which was not reversed when the piece was produced at the Comedy on September 6th. On the contrary it achieved a complete success, and can fairly claim to range with the best plays of its kind. The chief motive of its plot is ingenious and the authors have done their work with discretion and considerable humour. The servant of a Captain Walker, who is abroad on foreign

service, takes advantage of his master's absence to let the house, of which he is left in charge, to a young barrister who is busy working up



an important case. His wife is away from home and he innocently escorts home a young lady whom he finds in distress, she having been robbed of her purse, and on his return home finds that instead of his own bag, which is full of important documents bearing on his case, he has brought

with him the lady's bag, which contains her gloves, stays, and various other articles of a feminine character. This is the beginning of a series of complications, which are exaggerated by the return of Captain Walker and his betrothed, Miss Payne, the barrister's wife, Mrs. Maxwell; and a Major Drayton who proves to be engaged to the young lady to whom Maxwell had proved himself a friend in need.

One of the authors, Mr. J. H. Darnley, appeared as the perplexed barrister and kept the house in roars of laughter throughout the play; Miss Susie Vaughan was the best of the ladies, and made a great success in the part of the mysterious young lady, Miss Foster; Mr. Walter Everard was no less satisfactorily fitted in the part of Captain Arthur Walker; Mr. Fred. Mervin looked the bluff old Indian beau, Major Drayton, to the life and played with the requisite robustness; Mr. Meyrick Milton was a stuttering masher; Mr. Stephen Caffrey acted with commendable moderation and considerable humour as the officious servant, Tom Price; and the rest of the cast included Miss Helen Leyton as the jealous wife, Mrs. Maxwell; Miss Maggie Hunt as Helen Fayre; Miss Agnes Verity as Kitty Drayton; Miss Maud Merrill as Jane; and Messrs. W. Cheesman, Fred Burton, and Prince Miller as Mr. Jenkins, Crisp, and Walter respectively. **THE BARRISTER** was played until December 5th, on which date Mr. Hawtrey transferred **THE ARABIAN NIGHTS** from the Globe Theatre.



THE BLUE BELLS OF SCOTLAND.

WHEN Miss Harriett Jay opened at the Novelty Theatre, she renovated the little house, engaged a fairly strong company, and produced a new and original comedy-drama, in five acts, by Robert Buchanan, entitled **THE BLUE BELLS OF SCOTLAND**, on Monday, September 12th. The leading incident, the author informs us, is adapted from his novel, "A Child of Nature," and certain facts of recent history are turned to account in the scenes of the eviction of the crofters of Skye. Mr. Henry Neville and Miss Fortescue appeared as Graham and Mina Macdonald; Miss Jay played the part

of Lady Edith Gordon ; Miss Marie Stuart was a light and vivacious Scotch lassie, Jessie Macfarlan ; and Mr. Arthur Elwood as Lord Arranmore ; Mr. Scott Buist as a rather vulgar, fun-loving young man, the Hon. Sam Gordon ; Mr. S. Calhaem as Angus-of-the-Dogs, and Mr. G. Canninge and Mr. Hilton were among the other characters. The play did not gain a large share of public favour and was withdrawn in October, when the theatre was closed.

FASCINATION, a " new and improbable comedy," in three acts, by Harriett Jay and Robert Buchanan, was produced at a special matinee at the Novelty on Thursday, October 6th. I understand that Mr. Thomas Thorne has secured the piece and will bring it out next year at the Vaudeville.

THE WINTER'S TALE.



ENOUGH has been written about the prudence or imprudence of Miss Mary Anderson's dual impersonations of Hermoine and Perdita in Shakespeare's play of *THE WINTER'S TALE*, so I am to be forgiven for avoiding any comment on the subject in this place, but criticism is forced by the unnecessary alterations in Shakespeare's text which shock the student in every act. Not only is the play reduced in length by large excisions of the text,

but the phraseology itself is considerably altered and defaced. A paltry prudery alone could suggest the substitution of the word "wanton" for "strumpet," and "that" for "bug," not to mention the change from the original text in Miss Anderson's "first fruits of my marriage" for Shakespeare's "first fruits of my body." Surely this is ridiculous. Nor are these alterations of the text compensated for by the actress's delivery of her lines. Beautiful as she is in her person, Miss Anderson is entirely wanting in appreciation of the beauties of the play itself. But apart from this want of poetic instinct, Miss Anderson's Hermione has moments of power, though that power is not of pathos. Miss Anderson is fine in her anger, but devoid of real pathos in her moments of sorrow and pain. As the statue Miss Anderson is of course most lovely, and the gradual awakening to life is cleverly expressed, but it is as Perdita that she will be most popular. The actress knows how to coquet and romp, and joins her lover in the shepherd's dance with a delightful abandon and grace which make her dance one of the most beautiful performances possible. Miss Mary Anderson is one of those actresses who can personate any part with distinction of appearance ; she always makes a lovely picture; but one looks for higher





qualities than prettiness in an actress, and these it must be confessed Miss Anderson has not yet proved that she possesses. Miss Sophie Eyre was a valuable addition to the cast as Pauline, delivering her lines with distinction and power, and she was succeeded in the part by Mrs. John Billington when she took her original part in *THE WITCH* at the St. James's Theatre; Mr. Fuller Mellish played

Florizel, the young prince, with manliness; Mr. Forbes Robertson acted the part of Leontes with considerable picturesque effectiveness though he was scarcely strong enough for the part; and Messrs. John Maclean, George Warde, and Arthur Lewis acted satisfactorily as the three Lords, and Mr. Charles Collette as a very amusing Antigonus. Miss Z. Tilbury played well as the noisy peasant-girl Mopsa. Mr. J. Anderson as the Clown and Mr. W. H. Stephens as the old Shepherd were good in their small parts. Later in the year, *THE WINTER'S TALE* was still further compressed to make room for *COOL AS A CUCUMBER*, in which Mr. C. Collette appeared.



ROYAL LYCEUM THEATRE.

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MR. HENRY IRVING.

MISS MARY ANDERSON'S SEASON.

Shakespeare's Play, in Five Acts, entitled The

WINTER'S TALE.

Leontes	...	MR. FORBES-ROBERTSON
Mamillius	...	MISS MABEL HOARE
Camillo	...	MR. J. MACLEAN
Antigonus	...	MR. GEORGE WARDE
Cleomenes	...	MR. ARTHUR LEWIS
Dion	...	MR. F. RAPHAEL
A Councillor	...	MR. K. BLACK
Court Officer	...	MR. H. PAGDEN
Court Herald	...	MR. LENNOX
Officer of Guard	...	MR. GALLIFORD
A Jailer	...	MR. DAVIES
Hermione	}	MISS MARY ANDERSON
Perdita		
Paulina	...	MISS SOPHIE EYRE
Emilia	...	MISS HELENA DACRE
1st Lady	...	MISS DESMOND
2nd Lady	...	MISS RUSSELL
Polixenes	...	MR. F. H. MACKLIN
Florizel	...	MR. FULLER MELLISH
Old Shepherd	...	MR. W. H. STEPHENS
Clown	...	MR. J. ANDERSON
Autolycus	...	MR. CHARLES COLLETTE
Archidamus	...	MR. GLEN WINN
Mopsa	...	MISS ZEFFIE TILBURY
Dorcas	...	MISS AYRTON
Nobles, Citizens, Priests, Soldiers, Musicians, Dancers, Shepherds and Herdsmen.		

Business Manager

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MR. CHARLES J. ABUD.

FUN ON THE BRISTOL.



HAVING been played many hundred of times in all parts of the world, the musical comedy, FUN ON THE BRISTOL was brought to London again by Mr. John F. Sheridan, and produced at the Gaiety Theatre on Monday evening, September 5th. Mr. Sheridan once more played his well-known part of the Widow O'Brien, supported by Miss May Livingston, as the black slavey Bella, and succeeded in drawing audiences to the theatre until his season terminated, when the piece was transferred, in September, to the Opera Comique. FUN ON THE BRISTOL was condensed so as to make room for the Lauri-Lauris in the comical sketch, THE SCULPTOR AND THE POODLE. On October 17th, AS IN A GLASS, or, HIS DOUBLE, a new farcical comedy in two acts and three scenes, by George H. Rodwell and Charles Lauri, Jun., was played, in which Mr. Lauri appeared as a monkey, Mr. Sheridan taking an unimportant part. On October 29th, a new farcical comedy in two acts, by Fred Lyster and John F. Sheridan, entitled BRIDGET O'BRIEN, Esq., was produced, with AS IN A GLASS as the first piece. In the new play, Mr. Sheridan appeared as a re-dressed and elaborated Widow O'Brien, who is in this case a mother in-law. The piece had little humour and was withdrawn on November 4th, when the theatre was closed until Mrs. Bernard Beere revived AS IN A LOOKING GLASS on December 5th.



OPENING OF TERRY'S THEATRE.



T was an interesting occasion when Mr. Edward Terry opened his new fire-proof theatre at 105 and 106, Strand, on Monday, October 17th, *THE CHURCHWARDEN*, the successful farcical comedy in three acts, translated by Ogden and Cassell, and adapted for the English stage by Edward Terry, was revived, with a new comedietta in one act, *MEDDLE AND MUDDLE*, by Bellingham and Best, as the first piece. Mr. Terry appeared as Daniel Chuffy, the Churchwarden and was supported by Mr. Lionel Brough as Bearden as M.P., Mr. T. C. Valentine as Gaddam; Mr. T. P. Haynes as Alfred; Mr. J. W. Erskine as Frank Bilton; Miss M. A. Victor as Mrs. Amelia Chuffy; Miss Clara Cowper as Kate; Miss Florence Courteney as Amanda; and Miss A. Aubrey as Jane. The cast of *MEDDLE & MUDDLE* included Messrs. Lionel Brough as Meddle; W. Calvert as Major Muddle; J. W. Erskine as Philip Stornaway; Mesdames Florence Sutherland as Dora; M. A. Victor as Millicent; and Amanda Aubrey as Janet. Mr. Brough as the stupid and conceited retired tradesmen, who, thinking himself very clever, gets himself into numerous troubles by his stupidity, was the life and soul of the piece. *THE CHURCHWARDEN* was withdrawn on November 30th, and *THE WOMAN HATER*, an original farce in three acts, by David Lloyd, adapted to the English stage by Edward Terry (first produced at Newcastle, on Sept. 2nd) was played on December 1st.

THE SULTAN OF MOCHA.



OMIC opera and burlesque seem to have once more become popular in London, for no fewer than five of our theatres are now occupied with that kind of entertainment. One of the most sprightly, pretty, and amusing of these is certainly *THE SULTAN OF MOCHA*, music by Alfred Collier, libretto by W. Lestocq, revived by Miss Lydia Thompson as her first venture at the Strand Theatre, on Wednesday, September 21st. She was lucky enough to secure Miss Violet Cameron for the part of the pert and pretty Dolly Flint; Mr. Henry Bracy as her sailor lover, Peter; Miss Madeleine Shirley as Lucy, Dolly's friend; Mr. Charles Danby, who is a new and valuable addition to the London stage, as the amusing Captain Sneak; Mr. Ernest Birch, who made a successful first appearance, as the Sultan; and Mr. C. H. Kenny as Admiral Flint, Dolly's father. The music is delightfully tuneful, particularly charming being Peter's yawning song, "Oh, dear, I am so sleepy;" in the third act. Signor Tosti contributed a beautiful song for Miss Cameron to sing in the second act. Mr. Birch's fine voice was heard to advantage in the Sultan's song in the third act. Mr. Charles Danby as Sneak was so amusing that laughter was continual whenever he was on the stage. The opera was preceded by W. Lestocq's one-act farce, *A MERRY MEETING*, with Messrs. L. Calvert and Compton Coutts, and Mesdames K. Fayne, B. Eton, and Miss Philfair in the cast.



MISS VIOLET CAMERON in "The Sultan of Mocha."

MISS ESMERALDA.



BURLESQUE is again the order of the day at the Gaiety and MISS ESMERALDA, by A. C. Torr (Mr. Fred. Leslie) and Horace Mills, is not the least successful of the many popular burlesques produced under Mr. George Edwardes' management. The burlesque was produced on October 8th, and was very successful. The chief characters were E. J. Lonnen as Claude Frollo; Mr. Frank Thornton as Quasimodo; Mr. George Stone as Corporal Gringoire; Miss Fannie Leslie as Captain Phœbus; Miss Marion Hood as Esmeralda, and Miss Letty Lind as Fleur-de-Lis. The burlesque was preceded by WOODCOCK'S LITTLE GAME, with Mr. Weedon Grossmith as Woodcock, and Messrs. G. Stone and C. Maud in other characters. The new Christmas burlesque, with Mr. F. Leslie, Miss N. Farren, and the usual Gaiety company, replaced MISS ESMERALDA after Dec. 17th.





MR. ARTHUR ROBERTS in "The Old Guard."

THE OLD GUARD.



ARTHUR ROBERTS and the stock company, returned to the Avenue Theatre, on Wednesday, October 26th, when *THE OLD GUARD*, a new comic opera in three acts, composed by R. Planquette (of "*Les Cloches de Corneville*"), with English libretto H. B. Farnie, which had been produced for the first time in England, at the Grand Theatre, Birmingham, on October 10th, was played for the first time in London.

Mr. Arthur Roberts and Mr. J. J. Dallas provoked much laughter in a comical duet by Mr. John Crook, who was responsible for the arrangement of the dances. Mr. Roberts personated an innkeeper, a village mayor, and a soldier of the Imperial Guard, with his accustomed broad humour; Mr. Dallas was capital as a jolly old Royalist Marquis; Miss Marion Edgcumbe—formerly known on the concert platform as Miss Marion Mackenzie—made her first appearance in comic opera as *Fraisette*, and created a very favourable impression with her splendid voice and pleasing presence; Mr. Alec Marsh is another recruit, his *Capitaine Marcel* being equally as good musically and histrionically; Miss Fanny Wentworth as *Murielle*; Mr. Tapley as *Gaston*; Miss Phyllis Broughton, prettiest and most graceful of dancers, as *Follow-the-Drum*; Miss Henriette Polak as a sprightly young bugler, with a capital "*Recruiting song*," being chief among the remaining characters.



MISS PHYLLIS BROUGHTON in "The Old Guard."

M. COQUELIN AT THE ROYALTY.



PROBABLY the most popular and successful of contemporary French actors is Coquelin Ainé. M. M. L. Mayer could not have started his nineteenth season of French plays in London under more favourable auspices. M. Coquelin appeared in M. Goudinets' *UN PARISIEN*, on Monday, October 24th, before a distinguished audience, including the Prince of Wales, the Duke of Cambridge, and Lord Wolseley. Next evening an entirely new play was produced for the first time, *L'AINE* by Paul Delair, with M. Coquelin as Vivien Lefort. The Prince of Wales was again present. The new play was repeated five times during the season, and Coquelin also appeared in *DON CÉSAR DE BAZAN*, *MDLLE. DE LA SEIGLIERE*, and *LES PRECIEUSES RIDICULES*, *LA ROBE* (monologue), *LA VIE* (monologue), *GRINGOIRE*, *LE JUIF POLONAIS* (the French version of "The Bells," with Coquelin as Mathias), and *L'INDECIS*, during the season, Saturday, November 12th, being the date of his last performance.

Madame Chaumont and Mdlle. Jane May appeared during the later part of M. Mayer's season, Madame Chaumont repeating her former successes in *LOLOTTE* and *MADAME ATTEND MONSIEUR*, and *TOTO CHEZ TATA*; Mdlle. May appearing in *LE MONDE OÙ L'ON S'ENNUIE*. On November 27th, M. Febvre appeared for a short season.



M. COQUELIN in "Un Parisien."

ROYAL GLOBE THEATRE.

Lessee and Manager

MR. C. H. HAWTREY.

A new farcical comedy in Three Acts, founded on the
German of VON MOSER, entitled, The

ARABIAN NIGHTS,

By SYDNEY GRUNDY.

Arthur Hummingtop	...	MR. C. H. HAWTREY.
Ralph Omerod	...	MR. F. C. GLOVER.
Dobson	..	MR. W. LESTOCQ.
Joshua Gillibrand	...	MR. W. S. PENLEY.
Mrs. Hummingtop	...	MISS VANE FEATHERSTON.
Mrs. Gillibrand	...	MISS CARLOTTA ZERBINI.
Daisy Maitland	...	MISS AGNES MILLER.
Barbara	...	MISS GERTRUDE GOETZE.
Rosa Columber	...	MISS LOTTIE VENNE.

The piece produced under the Direction of MR. F. GLOVER.

Scene—Morning Room at Mr. Hummingtop's.

Preceded by a Play in One Act, by CHARLES THOMAS,
entitled

LADY FORTUNE.

Lord Ambleby	...	MR. GRAHAM WENTWORTH.
Mr. Jessup	...	MR. NORMAN BENT.
Guy Mallory	...	MR. F. C. GLOVER.
Mrs. Cunliffe	...	MISS M. MILD MAY.
Kate	...	MISS CISSY GRAHAME.
Sarah	...	MISS G. GOETZE

Scene—An Apartment on the Fourth Floor of a House
in Bloomsbury.

Musical Conductor, MR. W. CORRI, JUN; Stage Manager,
MR. F. GLOVER; Acting Manager and Treasurer, MR.
E. F. BRADLEY.

THE ARABIAN NIGHTS.



THE DOCTOR was withdrawn from the Globe Theatre at the end of October, and on Saturday, November 5th, a new farcical comedy in three acts, founded on Von Moser's German play of "Haroun Alraschid," by Sydney Grundy, entitled THE ARABIAN NIGHTS, was produced with great success.

It seems to be unanimously agreed that no more amusing play has been seen in London for some years, and it is anticipated that a long lease of popularity is in store for the new piece. So complicated and yet so thoroughly amusing in every incident is this most comical play that it is a thankless task to have to retell the story in a few short lines, but I must endeavour to give some sort of description of it in this place.

In the first act we find that Arthur Hummingtop, a young married man, whose wife is away visiting some friends, is called upon by a chum, Ralph Omerod by name, and to him he confides an adventure of his on the previous night. It appears that the lonely husband had beguiled away his time by reading the Arabian Nights Entertainments, and being of a susceptible nature, his imagination was fired by reading of the Caliph of Bagdad, Haroun Alraschid, and he determines to follow his example. Issuing forth at night in disguise he runs against a young lady who had

apparently lost her way. Hummingtop takes her to her destination, the Aquarium, telling her that his name was Haroun Alraschid, and that he was the father of his people. He had meanwhile wrapped round her throat, it being a cold night, his handkerchief, on which his mother-in-law had inscribed his full name and address. A letter is then brought in beginning "Dearest Papa," and signed Rosie, in which the mysterious young lady says she is coming to see him. She soon arrives—a gay, flaunting little circus girl, Rosie Columbier by name—and Hummingtop is anxious to get rid of her, but she protests that she is a fixture and will not budge. Mrs. Gillibrand, his mother-in-law, is so suspicious that poor Hummingtop finds himself obliged to introduce her as his niece, whom he is hourly expecting from America. Mrs. Gillibrand greets her cordially, and takes her up to her room. They have barely gone upstairs when the real niece, Daisy Maitland, arrives, and poor perplexed Hummingtop arranges that she shall go to the hotel opposite for a time.

The second act shows us that Hummingtop's wife has returned. She complains of having been followed by a man, of whom she is very frightened. She goes up to her room, and Hummingtop, seeing his niece at the window opposite, is kissing his hand to her, when Mrs. Gillibrand catches him, and pulls down the blind, thinking it is another lady-friend. It then transpires that Mrs. Gillibrand has decided that her silly son Joshua shall marry the niece. Omerod, calling later, finds the real



Tableau at end of Act II, of "The Arabian Nights."

Daisy in the room, she having bribed the footman to let her help in the kitchen, and tells her that he had fallen in love with her on the voyage from America, and also confides in her that he had once loved and been jilted by a girl who had afterwards joined a circus company. When they have left the room, Joshua and the "gutta-percha" girl come in, and after smoking and drinking together, Rosa bluntly proposes that they should get married, which Joshua is quite ready to do, and she then indulges in a music-hall song, with the refrain—
'I was in it, fairly in it,' whilst Joshua accompanies her on the piano. All the people then return; Mrs. Hummingtop recognises in Omerod the man who had followed her, and falls fainting into the footman's arms; Rosa Columbier remembers him as the man she was once engaged to; all the other ladies also faint, and Joshua, coming in at that moment, receives the contents of a glass of brandy-and-soda in his face from the bewildered and excited Hummingtop. This scene is depicted in our illustration.

In the third act we find that Hummingtop is determined to put a stop to this confusion by telling his wife the "plain, straightforward, manly, honest truth," but finding that he is not believed, he once more launches on a wild career of fibbing. He does not hesitate to tell Daisy that Omerod is married already, that he was his best man, and then later he declares that Omerod is a widower with a daughter, so as to explain the presence of the extra niece. Omerod arrives and at once

declines to be a widower ; Hummingtop declares that "a victim is absolutely essential," but is staggered when Omerod shows him the envelope of Rosa's letter, addressed to himself. The gutta-percha girl and Joshua then returning as man and wife, the mystery is satisfactorily cleared up, and all ends, as it should do, happily.

As Arthur Hummingtop, Mr. C. H. Hawtrey acted with quiet, incisive humour. Miss Lottie Venne surpassed herself in the part of the vulgar, snob-loving, mischievous little intruder, cutting her jokes and singing the music-hall ditty with delightful audacity. Mr. W. S. Penley was, as ever, one of the funniest figures on the English stage, to look at whom is to roar with laughter ; his laugh and exclamations of admiration at Rosa's smart jokes were the most comical things of their kind. The other characters were, in their different ways, as well acted, Miss Agnes Miller being particularly fresh and interesting as Daisy Maitland, the real niece from America.

HEART OF HEARTS.



OPHIA, having been revived at the Vaudeville on September 19th, for the 40 th performance, was played until November 9th, after a run of over 450 times. Mr. Henry Arthur Jones's new and original three-act play, entitled HEART OF HEARTS, was performed for the first time on

Thursday morning, November 3rd. The play was a great success and replaced SOPHIA on the 10th inst.

Mr. Thorne was fortunate in securing so interesting a successor to Mr. Buchanan's play, for the Vaudeville company are fitted to perfection with their respective parts. Mr. Jones has furnished each with the very character most suited to the actors talents. The plot of the play is in no way new, but the habitual playgoer has long since discovered that there is really no new thing under the sun nor behind the footlights, and is content if the story is told again freshly and interestingly.

To begin at the very beginning. It transpires that the young master of the Priory, Harold Fitzralph, has become engaged to a charming young girl who is the niece of the butler, James Robins, and daughter of an outcast, Daniel Robins, whom she has never seen, and who had been wrongly condemned years ago on a charge of assault by the false witness of Harold's father, the late squire. When the scene opens we are introduced to Lady Clarissa, Harold's mother, a purse-proud and haughty lady of the old aristocratic sort, who looks with marked disfavour on her son's engagement; Miss Wilhelmina Fitzralph, the sister-in-law of Lady Clarissa, who is in reduced circumstances on account of the loss of her property, and who, we soon discover, had proposed to, and married, her former servant, now Lady Clarissa's butler; Mr. Marcus Latimer, a widower, and his daughter Sybil, a shrewish and

worldly young lady who is endeavouring to capture the eligible squire, whilst her father pays court to Miss Wilhelmina, in the hope that she is really not so poor as she is supposed. The main interest of the plot centres in the fact that Lady Clarissa has just had returned to her from a jeweller's a very



MISS KATE RORKE in "Heart of Hearts."

valuable ruby, set in a bracelet, which is known as "Heart of Hearts"; Harold receives it from the assistant and carelessly leaves it exposed on a table near to an open window. Daniel Robins, whose unjust imprisonment seems to have hardened to a life of vice, comes in to see his daughter, and finding

the bracelet so conspicuously displayed, gives way to the strong temptation and steals it. The crime is at once fixed on poor Lucy, though the reason for this is not so apparent as Lady Clarissa's dislike of the girl, which probably suggests the distrust, for no sweeter nor more innocent girl than Lucy could be imagined. The poor girl is left alone during dinner, and her father comes in, having thought better of his crime, and, after making himself known to his daughter, begs her to restore the jewel, keeping secret the fact of the theft as he is again falsely accused; this time for a burglary which had been committed in the neighbourhood. She promises to do this and he leaves her, Miss Latimer returning just as Lucy is placing the bracelet in her pocket. When the party return from dinner, Sybil accuses her of the theft, and the jewel is, of course, found in her possession. The poor girl prefers to bear the accusation so as to shield her father; but when she is about to leave the Priory—suspected now even by her lover—her father is brought to the house by constables, and, it having been proved that he was innocent of the burglary, the mystery is cleared up, and he is forgiven by Lady Clarissa, who promises to make atonement to Lucy for her unkindness; the secret of Miss Wilhelmina's marriage with Robins is told by that worthy creature, much against her wish; the Latimers are sent to the right-about by the indignant young squire, and all ends as happily as is possible.

This is simply the outline of the story, which, it

must be confessed, is not strikingly probable ; but its slight idiosyncracies will be freely forgiven for the sake of the amusing situations caused by the secret marriage and the pathetic episodes of which the charming Lucy is the heroine. Miss Kate Rorke has never before shown so much genuine pathos, nor looked so sweet and interesting as the loving and trustful young girl ; Mr. Thomas Thorne was as full of quiet fun as ever as the butler who knows his power and holds it in reserve until the right time, and he was well supported by that best representative of middle-aged spinsters, Miss Sophie Larkin ; Miss Rose Leclerq looked handsome and aristocratic as the Lady Clarissa, and proved herself a valuable member of the company ; Mr. Leonard Boyne made a manly young squire ; Mr. Gilbert Farquhar gave a well-studied impersonation as the middle-aged beau, Mr. Latimer ; Miss Gertrude Warden looked vixenish but pretty, and acted with much tact the unsympathetic part of Lucy's fashionable rival ; and Mr. Royce Carleton and Mr. Frederick Thorne were excellent as the repentant thief—an unfortunate more sinned against than sinning—and the dear old Doctor Chettle, who proves himself so worthily a friend of the family. HEART OF HEARTS is a charming and interesting little play, and, as played by the Vaudeville company, cannot well miss considerable success.

VAUDEVILLE THEATRE.

STRAND.

Sole Lessee and Responsible Manager—Mr. THOS. THORNE.

A NEW AND ORIGINAL PLAY IN THREE ACTS, CALLED
“HEART OF HEARTS,”

BY HENRY ARTHUR JONES,

Author of “Saints and Sinners.” &c.

Harold Fitzralf	...	...	...	Mr. LEONARD BOYNE
Marcus Latimer	...	...	...	Mr. GILBERT FARQUHAR
Doctor Chettle	...	..	...	Mr. FREDERICK THORNE
Daniel Robins	...	...	...	Mr. ROYCE CARLETON
March	...	...	...	Mr. F. GROVE
Jeweller's Assistant	...	...	...	Mr. WHEATMAN
Jas. Robins	{ <i>Late groom to Miss Fitzralf;</i> <i>now butler at the Priory</i> }			Mr. T. THORNE
Lady Clarissa Fitzralf	...	...	...	Miss ROSE LECLERQ
Miss Wilhelmina Fitzralf	...	...	...	Miss SOPHIE LARKIN
Sybil Latimer	...	...	...	Miss GERTRUDE WARDEN
Lucy Robins	...	...	...	Miss KATE RORKE
John	Mr. AUSTIN	|	Barton	Miss BRITTAIN

*THE SCENE IS LAID AT THE PRIORY AVON-
THORPE AT THE PRESENT TIME.*

Act 1—Hall at the Priory; Act 2—Morning room at the Priory, *the next day*; Act 3—Exterior of the Priory, *the next morning*.

Scenery by Messrs. W. Perkins and W. Hemsley.

Dresses by Shoolbred.

Preceded by

CUT OFF WITH A SHILLING.

Colonel Berners, Mr. FRED. THORNE; Sam Gaythorn,
Mr. W. SCOTT BUIST; Kitty Gaythorne, Miss G. WARDEN.

THE WITCH.



NEW actress made her *debüt* when Mrs. C. Marsham Rae played the Lady Alma in an adaptation from the German by Mr. Marsham Rae, entitled *THE WITCH*, at a Princess'



MRS. RAE and MR. NEVILLE in "The Witch."

Matinee, on April 26th. The new play was acted again in a revised form at the same theatre on the morning of October 13th, and was then produced for a short season at the St. James's Theatre on Saturday night, November 5th. *THE WITCH* is a romantic and interesting play which deals with the love of two sisters for the same false knight. The one is a fair and delicate creature, Lady Alma, sweet as she is lovely, frail and childlike as she is innocent. Her sister, the lady Thalia, is a dark and handsome creature, passionate in her love and hate, but withal pitying the tender woman who steals the love of her sweetheart. The former character is played delicately and with sweet womanliness by Mrs. Rae, the latter with considerable tragic force by that excellent actress, Miss Sophie Eyre, who is seen at her best in the scene where she overhears her sister's confession of love for the false Sir Rupert, the passionate anger of the supplanted woman alternating with the pitying tenderness of the sister towards her frail and despairing rival. Another fine episode, and one which Miss Eyre acted with much power was her tragic death by the infuriated mob. Mr. Henry Neville as the dreaming, romantic Knight, Sir Rupert, who tries to be true to his love but is captivated against his will by the fairer sister; Mr. Forbes Dawson was the bluff soldier, Folko; Mr. A. Beaumont, the old philosopher, Simeon; and Mrs. Huntley the malignant old crone, Elsa, who leads the mob against the reputed witch.

H.M.S. PINAFORE.



UDDIGORE having run its course on Saturday, November 5th, and the new opera not being ready, the management were obliged to fall back on the revival of one of the earlier successes of Messrs. Gilbert and Sullivan. H.M.S. PINAFORE was produced at the Opera Comique on May 25th, 1878, and ran for six hundred nights, but had not been revived in London until it again saw the light on Saturday evening, November 12th, 1887. Mr. R. D'Oyly Carte did well to give the opera the benefit of a new and elaborate setting. The first act takes place on the deck of the Pinafore, built of real planks, out of which towers a solid mizenmast, with its brave show of rigging, up which crowd a number of sailors, from the Greenwich Sailors' Home, bringing with them a realistic naval element which was wanting in the earlier production. The same scene, suffused with moonlight, is used again for the second act. The uniforms of the crew are as realistic, being studiously accurate in every detail.

The cast is in great measure the same as at the Opera Comique nine years ago, Mr. George Gros-smith reappearing as Sir Joseph Porter, K.C.B. ; Mr. Rutland Barrington as Captain Corcoran ; Miss Jessie Bond as Hebe ; and Mr. Richard Temple as Dick Dead Eye ; while the part of Josephine is taken by Miss Geraldine Ulmar ; that of Little Buttercup

by Miss Rosina Brandram, and Ralph Rackstraw by Mr. J. G. Robertson, a new member of the company, who will be remembered by his singing of "Sigh no more, Ladies," in Mr. Irving's production of *MUCH ADO ABOUT NOTHING*. The opera was received with every indication of renewed favour, and a long success is doubtless in store for the interesting revival.

THE CIRCASSIAN.



OUR BOYS, was withdrawn from the Criterion in November and the adaptation of Messrs. Emile Blavet and Fabrie Carre's Renaissance farcical comedy *Un Voyage en Caucase*, which Mr. Wyndham had intended to produce several times during the last year or so, was at last brought out on Saturday evening, November 19th, under the title of *THE CIRCASSIAN*.

The adaptation is the work of Mr. F.W. Broughton, and deals with the consequences of a literary fraud. Mr. Townley Snell publishes his dead friend's book of travels as his own, and has to bear the consequences of a stolen fame. Mr. David James appeared as the sham author; Mrs. E. Phelps as his wife; Mr. W. Blakeley as Mr. Hopper; Mr. Sydney Brough as Frank Hopper; Mr. George Giddens as Schamyl; Miss Annie Hughes as Laura; Mr. C. Edmonds, and Misses F. Moore, C. Vining, M. Scarlett, and Ffolliott Paget also in the cast. *The Two Roses* was revived early in December.

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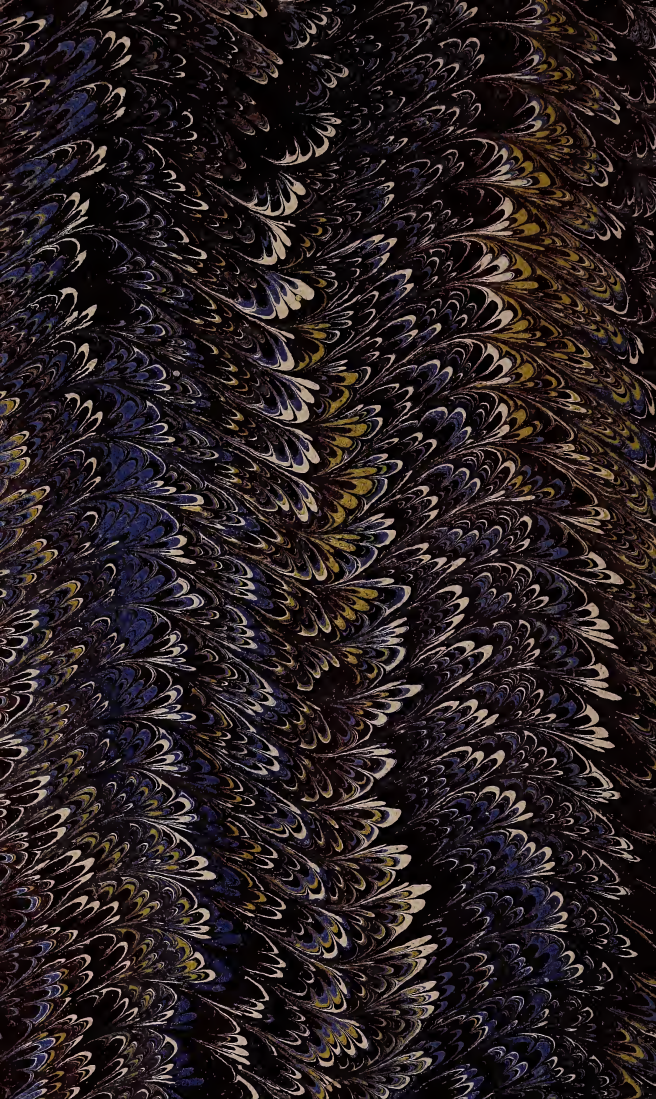
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